

School of Education

**Linguistic and Cultural Analysis of Empathy: Strategies for Japanese-English
Translation**

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Declaration

To the best of my knowledge and belief, this thesis contains no material previously published by any other person except where due acknowledgment has been made.

This thesis contains no material which has been accepted for the award of any other degree or diploma in any university.

Anne Becker

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Abstract

This thesis examines linguistic and pragmatic aspects of the translation of Japanese empathy and politeness in contemporary novels, under the theoretical framework of Descriptive Translation Studies (Toury, 1995) and Newmark's functional theory (1988).

Culture-specific language, including unfinished sentences, formulaic language and polite language that fulfil a linguistic and cultural function of empathy, were discussed in relation to strategies adopted to render culture-bound source text meaning. The analysis revealed that linguistic expressions tied to socio-cultural meaning and values were often neutralised, due to the avoidance of creating non-normal target text expressions. Normalising culture-specific expressions was a strategy adopted by translators, enabling target language readers to relate to the stories according to their own cultural understanding. Super-polite language was largely ignored, and empathy was inconsistently translated, resulting in a large number of omissions, contributing to pragmatic loss. Notable differences in strategies to render texts were found across translators. From an educational perspective, this research provides realistic examples for intercultural language teaching and learning. It also enhances language competence with a focus on pragmatic competence. An important implication is that the findings highlight that, unlike European languages that share roots with English, a universal theory and approach to translation is not viable, due to socio-cultural meaning and values that are specific to Japanese culture. The study also contributes to social psychology and consideration of the role of culture in understanding universal and culturally specific values and the attribution of meaning in collectivist and individualist societies.

KEY WORDS: Japanese translation, socio-cultural meaning, Japanese empathy and polite language, culture-specific language, translator strategies, pragmatic loss, literature translation

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Chapter 1 Introduction

Throughout history, translation has been important in human communication, enabling the enjoyment of literary works, providing access to research and professional work, as well for technological and religious purposes. According to the Concise Oxford English Dictionary, to translate is “to express the sense of words or texts in another language” (2012, p. 153). A broader explanation of translation is offered by Nida and Taber (1969) who define translation as, “the transforming of a text written in one language into an ‘equivalent’ text in a different language, retaining the meaning and functional roles of the original text, where the text is expected to be equivalent in some significant sense” (1969, p. 12). While these definitions of translation capture the basics of translation, questions such as ‘how is equivalence achieved?’ and ‘to what extent does the language allow transfer of source text meaning?’, point to a broader context. For example, Vermeer (1994, p. 10) proposes that translation is much more than a linguistic exchange from one text to another, and that the cultural aspect of rendering a text broadens the meaning of translation. This idea is also supported by House (2009), where she proposes that language and culture cannot be separated. Interestingly, House (2009, p. 3) proposes that “translation serves a need that human beings have to transcend the world to which their own language confines them”. She argues that language and cultural barriers can be overcome through translation, as the act of rendering a text mediates different societies. In Hasegawa’s view, translation is a “daunting task, where the text must be pulled from its natural surroundings and recreated in an alien linguistic and cultural setting” (2012, p. 11). Evidence of these views is plentiful in the data discussed in subsequent chapters. The research highlights the possible intentions of the authors and the reality of the translations in relation to the data and socio-cultural understandings.

The definition of translation adopted for the current research is twofold. Translation is defined as, “the rendering of a text into another language in the way that the author intended the text” (Newmark, 1988, p. 11), while “considering culture-sensitive procedure beyond a mere linguistic rendering of the text” (Vermeer, 1994, p. 10). This definition supports the analysis, as the inclusion of culture-sensitive inquiry is relevant in the translation from Japanese to English, due to the significant difference between the two cultures. For example, the meanings of the expressions found in the novels are culturally embedded, in that they express Japanese cultural reality, and can best be understood within the context of Japanese society. Pragmatic consideration is important, because certain expression that can be evoked by a source text may not transfer well to the target text.

Adding a layer of intrigue to the process, in translation, certain linguistic expressions may not be located in meaning in the narrow sense, but in images, impressions and emotions (Sperber & Wilson, 1995, p. 5). Pilkington refers to emotions collectively as ‘affect’, which he defines as “phenomenal state attitudes” (Pilkington, cited in Yus, 2002, p. 29). This idea of language evoking “emotion and attitude has also been referred to as the “spirit” or “fire” of a text (Lefevere, 1992, p. 64), ideally to be preserved in the target text. According to Pilkington, ‘affect’ and ‘response’ are closely related, as they refer to states of mind that are characterized by feelings that a text gives rise to, termed ‘aesthetic qualia’ (Pilkington, cited in Yus, 2002, p. 29). Pilkington suggests that literary texts can create complex feelings rather than simple emotions of nostalgia or anger, that non-literary texts might give rise to. The novels chosen for the research deal with a wide spectrum of life events compared to non-literary texts, which are more likely to rely on fact and opinion and less on aesthetic language. Therefore, understanding the evocative nature of language and being able to provide terms for certain sentiments evident in the conversations is an important aspect of the research.

The current definition of translation allows for a broad application of translation, to include what Tyulenev terms, “non-verbal social phenomena” (2012, p. 103). Such phenomena include Japanese unfinished sentences, which are discussed in the analysis, as well as *omoiyari* (roughly translated as ‘empathy’), representing Japanese values that are important to successful communication and harmonious relationships (Travis, 1998, p. 9). Unfinished sentences relate to silence and empathic communication, where meaning is implicit in pauses. Supporting this idea, Houck and Gas (1997) suggest that silence conveys socially constructed meanings. Different cultures use silence for different purposes, such as in timing and thinking when speaking or simply when there is a lack of understanding. In some cultures, silence or a thinking space is a normal, expected part of an interaction, in others it is awkward and uncomfortable (Houck & Gas, 1997, p. 285). In Japanese society, thinking space is not only a norm, it is an essential component of successful communication.

As translation theory tends to have been written from a Western perspective (Munday, 2013), theory relating to the nuances of non-Western languages, particularly languages pertaining to vastly different cultures, such as Asian languages, can not easily be found in the literature. In translation it is important to incorporate features that reflect the emotional tone of the discourse as accurately as the original tone (Nida, 1964, p. 170). However, features specific to Japanese language pose a significant challenge in translation, due to different forms of language adopted,

according to the level of politeness and social hierarchy in Japanese society. Style shifts involving plain form and polite form also impact Japanese to English translation, as in the following example from the novel *Kitchen*. In the data, the first line is the original text from the novel, the second line is the gloss (the English representation of each Japanese linguistic item) and the third line is the English translation. Page numbers are identified for the Japanese novels and these can be found following the authors name.

(1.1)

Eriko is speaking to Yuichi telling him that if a person hasn't experienced true despair, they never really know what joy is (Yoshimoto, 1988, p. 68).

Eriko: *Atashi wa yokat-ta wa.*

I SUB good PAST P

I'm grateful for it.

The example in (1.1) reflects plain form, in Eriko's speech as a woman. The exclusion of final particle *wa*, which is part of the feminine register indicating female gender, is a significant loss, because the use of gender specific language is prominent in Eriko's linguistic reconstruction of herself as a woman (Ramsay, 2000). As Eriko is speaking to her son, the translator may have determined that it was not necessary to add "you know" to represent particle *wa*. The translator has opted for a brief, straightforward translation. The pragmatics of the original text, however, has not been retained.

Maynard (1999) proposes that plain form appearing in a predominantly polite style text, can express the speakers surprise. By contrast, when polite form appears in a mainly plain form text, the narrating self directs the commentary towards the reader (Maynard, 1999, p.138). However, as English does not differentiate between Japanese forms of speech in the same way, fidelity to the original text is sometimes difficult. Differences in masculine and feminine speech and a variety of self-referencing terms also contribute to the challenge of translating Japanese language.

(1.2)

Naruse is talking to the volunteer at the hospital. She decides to let the volunteer get on with her work (Endo, 1994, p. 16).

Naruse: *De wa watakushi shitsurei shimasu.*

PP I POL excuse me POL

I'll leave you alone then.

In this example, the ability of the characters to vary their speech is lost due to the polite, formulaic expression in the source text. The target text is very casual and absent of any polite meaning. A closer translation would be “I’ll let you get on with your work then”.

Similarly, *jibun* (oneself) has no counterpart in English and the lack of particular devices leads to discrepancies in translation (Hasegawa, 1999, p.138).

(1.3)

Mikage is helping Yuichi carry the shopping in from the car (Yoshimoto, 1988, p. 67).

Yuichi: *Maa boku mo jibun no ironna mono kat-ta kedo saa.*

Well I also myself P various things buy-PAST but SFP

I bought a few things for myself too.

Maynard argues that *jibun* has no counterparts in English, and that, “the lack of particular devices and strategies across languages leads to discrepancies” (Maynard, 1997, p. 138). She proposes that, “even when similar devices appear across languages; their functions are likely to differ”. This idea of different functions that Maynard discusses is evident in (1.3), where Yuichi refers to himself as *boku* and “his things” as *jibun no mono*. This is rendered in the target text, using “I” and “myself”, resulting in an adequate translation. In Japanese relationships it is thought that the boundary between oneself and others is always shifting (Hasegawa & Hirose, 2005, p. 219).

The terms ‘attitudinal’ (expressions revealing attitude) and ‘emotive meaning’ (expressions evoking emotion) (Hasegawa, 2012, p. 220), as well as ‘embodied’ (a felt sense of meaning) and ‘emotional resonance’ (expressions creating emotion) (Kramsch, 1998) are terms used to convey cultural meaning that is often implicit in the source texts, and can be found in the conversations among the characters in the novels. When a translator is able to render a text with a degree of fidelity to the source text, ideally, implicit meaning may be rendered for the English reader.

An example of this can be found in the expressions in the data, which contain the auxiliary verb *te kureru* pattern. Explicit in this pattern, is the idea that the speaker is glad of the events or a beneficiary of an event. Language structures containing this type of potential attitudinal

component are not found in English in the same way, and were often left unrendered in the data of this study.

Backus, one of the authors of the novel *Kitchen*, renders a Japanese text containing verb *te kureru* pattern, with a simple, “morning came” (2001, p. 24), which has no hint of the speaker being a beneficiary of the arrival of the morning. By comparison, Sherif’s translation, “The long night passed and the morning greeted me” (Sherif, 1991, p. 154) gives the reader a sense of relief (See Chapter 2.2.) for the full example. This example suggests that these losses do not always happen in translation and are dependent on the individual translator and his or her experience. In contrast, culture-specific items, such as the sentence final particle and incomplete sentences, appear to be more consistently left untranslated, regardless of the translator.

According to Viaggio, competence in two languages is not a guarantee that a person can translate well (Viaggio, cited in Hasegawa, 2012, p. 25). Hasegawa argues that transfer competence is crucial in translation (2012, p. 25), and this involves being able to “complete the transfer process from the source text to the target text, while taking into account the translation’s function and the characteristics of the target readership” (2012, p. 25).

While a comparative translation analysis of a Japanese novel to English, by two different translators can be found in the research literature (Backus, 2001; Sherif, 1991), no research has been conducted on a broader comparative analysis, investigating a number of culture-specific items, across a larger number of novels, authors and translators. In order to determine, whether expressions of Japanese empathic and polite language contributing to harmonious relationships could always be adequately translated, or whether translation loss is inevitable, the current research aims to fill the gap, by providing the data analysis necessary to draw conclusions in a broad comparative analysis.

The aim of the current research is to examine how empathy and polite language are interpreted and manifested differently in English and Japanese. Comparative data was taken from eleven Japanese novels and the English translations, in order to address the research question (see 1.1). Consideration was given to whether the translators of the novels were able to provide effective translations for the reader. Similarly, the strategies adopted by translators to render source text meaning were also examined.

In translation, language can be rendered in a way that results in a functional or descriptive equivalent to the source text, or language can be neutralised, where socio-cultural meaning inherent in the source text is not evident in the target text (Newmark, 1988, p. 103). A translation that brings the original writer and text toward the reader (naturalisation) (Newmark, 1988, p. 196) tends to keep the essence of the source text, while conforming to the culture of the target language. Alternatively, the style of translation may render the target text in a way that is unnatural to the reader (foreignisation) (Hasegawa, 2012, p. 196) in an effort to highlight the culture of the original message.

A goal of the research was to develop a deeper understanding of the embedded assumptions and implications of expressions used in everyday Japanese communication. The examples in the research provide opportunities to firstly notice meaning that has been either foreignised or naturalised in the target text, and secondly, gain insight into the way in which language translation between English and Japanese can be problematic. Linguistic and cultural background is significant in shaping how messages are produced and understood. Some ideas that can be expressed in one language are not easily rendered in another, because languages are conceptualised very differently (Wierzbicka, 1992).

When a translator adopts particular strategies to render meaning, he or she may choose to assimilate the meaning or ideas to enable the reader to experience new ways of interpreting social interaction, rather than an Anglo centric view of the world. By assimilating socio-cultural meaning in the target text, it is possible to reveal aspects of Japanese culture to the reader. Both Descriptive Translation Studies (DTS) (Toury, 1995) and Functional theoretical framework (Newmark, 1988) have a role to play in examining cultural transference in the novels.

Consideration was given to the possible reasons for certain choices that translators made, while being faced with culture-bound phenomena. While Newmark (1988) claims that free translation is sloppy and argues for accuracy at the linguistic level, accuracy is not always possible, given the broad difference between Anglo and Japanese culture and interaction style. For this reason, both Newmark's functional theory and DTS are appropriate for this research, enabling analysis of both linguistic accuracy and culture in translation. The theoretical frameworks used in this research are discussed further in Chapter 2.

1.1 The research question

The main research question asks ‘how are culture-specific items interpreted and manifested differently in Japanese and English?’ These items refer to aspects of language that are specific to a particular culture. Culture is defined as, “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (Newmark, 1988, p. 94) and all languages appear to have their own culturally specific features.

The research asks the following questions;

- Are sentence-final particles always lost?
- Is *te kureru* impossible to render?
- What strategies are available to render unfinished sentences?
- How can the polite form be interpreted? Is it always lost?
- Is the translation of formulaic expressions possible?
- Are there differences between translators?

This study addresses the main research question on a linguistic level (expressions found in the conversations in the novel) and a pragmatic level (cultural differences) adopting the theoretical frameworks of DTS (Toury, 1995) and Functional theory (Newmark, 1988). At both the pragmatic and linguistic form level, the research examines meaning that relates to politeness and empathy, and may also be referred to as affective or attitudinal meaning (Hasegawa, 2012, p. 50). Specific words found in the texts of this study are often connected to socio-cultural understandings and reveal important cultural meaning. For example, the use of the sentence final particle, incomplete sentences and qualifiers, which are used to create empathy and politeness, are examined in order to identify meaning that may have been neutralised or foreignised in the target text. Specific research questions focus on firstly, the manifestation of empathy in the source texts, and whether empathic meaning has been adequately translated in the target texts. Secondly, meaning that has been lost in the English translation and why this may have occurred was examined. Finally, the implications for translation studies and second language learners of Japanese are discussed.

1.2 Definitions

1.2.1 Preservation and normalisation

Newmark (1988, p. 24) uses the term *preservation* to describe the inclusion of source text culture and meaning in the target text, and *normalisation* to describe meaning that has been lost or

neutralised in the transfer from source text to the target text. Venuti (1995, p. 305) adopts the terms *foreignisation* and *domestication* or *naturalisation*. He argues that foreignisation in translation renders the target text in a way that may seem unnatural to the target text reader, as the text may highlight the original characteristics of the source text (1995, p. 196). In this research, the terms preservation and normalisation (Newmark, 1988) have been adopted to refer to source text meaning that has been included or lost in the target text. These terms were chosen because in the transfer from source text to target text, meaning that has been translated, for the most part, falls into one of these categories. Preservation suggests that some nuance from the source text has been assimilated or included in the target text. The term normalisation was chosen as the meaning reflects a translation without any obvious nuance of the source text culture.

1.2.2 *Omoiyari* (empathy)

In order to define *omoiyari* adequately, insight into *omoiyari*-like behaviour in Japanese society is helpful. In a semantic analysis, Travis (1998) suggests that an understanding of *omoiyari* provides insight into the importance for the Japanese, of being aware of the needs and desires of others. This kind of interdependence is evident in group relations in Japan (Travis, 1998, p. 9).

While *omoiyari* involves a degree of intuition with regard to understanding of the desires and thoughts of others, it also involves doing something for others based on this understanding (Travis, 1998, p.55). According to Travis, an explicit definition of *omoiyari* has not been established, despite previous studies being conducted. Travis suggests that, to date, only close equivalents in English have been adopted to define *omoiyari*. In the view of Travis, however there is not one word that sums up *omoiyari* in English (1998, p. 56). She maintains that in order to make the meaning more accessible to non-Japanese speakers, the Natural Semantic Metalanguage (NSM), developed by Wierzbicka (1991) is useful. Goddard and Patterson (2000) propose that the NSM is based on “empirically established universal semantic primes”, some of which may be indefinable, and are possibly present in all languages (2000, p. 459). The most common translation of *omoiyari* is ‘empathy’, which shares some similarity with the English meaning; however, the similarity is superficial (Travis, 1998:56). Travis (1998) argues that just as the words are different, so too is the reality of how the meanings of these words play out in both cultures. Travis proposes that this way of explaining *omoiyari* is more meaningful than explaining it via a list of ‘apparently’ close English equivalents, each differing in terms of what they share with *omoiyari* and what they do not (1998, p. 69).

Lebra (1976) notes that *omoiyari* is one of the defining features of Japanese culture and ranks high among the virtues considered indispensable (1976, p. 38). Similarly, in the Ministry of Education guidelines for teachers in Japan, the first item listed is, “*Omoiyari-no kokoro o taisetsu ni shimashou*” or “let’s treasure the mind of *omoiyari*” (Nakatsugawa, as cited in Wierzbicka, 1994, p. 7). Sakai suggests that, research into the topic of *omoiyari* in Japan, reveals that analysis has been mainly based on studies from abroad, on prosocial behaviour and altruism (2006, p. 143). However, Sakai questions whether *omoiyari* can be considered to be the same concept (2006, p. 143). Furthermore, studies to date have focussed on the observable behaviours of *omoiyari*, such as helping, sharing, and comforting (Sakai, 2006). According to Sakai, researchers involved in past studies of *omoiyari* argue that there is a need to consider both *omoiyari* observable as action, as well as *omoiyari* that is not expressed in action (Sakai, 2006, p. 143). In the current research, both action-based and observable *omoiyari* identified in the novels is discussed in relation to the data.

1.3 Approach and method

In order to provide a theoretical framework to address the research questions, the study of both linguistic form and pragmatic aspects of language translation was required. This approach was most suited to the analysis, because it was expected that the examples in the data would relate specifically to the translation of Japanese cultural meaning, involving omission of source text meaning and a loss of cultural meaning for the English-speaking readership.

The framework of Descriptive Translation Studies (DTS) (Toury 1995) and Newmark’s functional theory (1988) offer support in the analysis of language accuracy and cultural meaning. DTS - the foundation for numerous investigations in translation studies and the model initially developed by Holmes (1998) - were adopted as the main theoretical frameworks for the data analysis in this study. DTS provided support in the data analysis of the translations, due to a focus on the communicative aspect of language in translation. Newmark’s functional theory provided conceptual foundation for the translation and the socio-linguistic and pragmatic analysis of the data. The theoretical frameworks provided the linguistic and pragmatic tools for identifying examples related to empathy and politeness in the texts, providing appropriate terms and functions that assisted in the analysis.

A good translator is likely to consider the culture of the source text and reflect on the place where language and culture intersect. Ideally, the translator would create a translation that is meaningful

to the reader, and at the same time, represent a similar intent as that of the source text. Reflecting on both the source culture and target culture as a starting point in translation is essential in order to consider the possibility of preserving the meaning of the source culture for target text readers.

According to Vermeer, a source text is usually written for the readership in the source culture, where more often than not, the author is not very familiar with the target culture (Vermeer, 2000). Moreover, occasionally the content of the source culture may not make much sense to the target text reader, particularly if the concepts are not ones that are found in the target culture. In this case, neutralising a part of the source text vernacular may be a valid choice. Nord suggests that when translators fail to make the distinction between source text audiences and target text audiences with regard to culture-specific knowledge, transfer problems can occur. As discussed earlier, the decision to preserve or neutralise source text meaning is a crucial decision to be made under the skopos theory, considering the purpose of each component of the translation. Nord suggests that the target audience's perspective is often disregarded in translation methodology, and that adapting these elements is a necessary consideration (1997, p. 52).

The data consisted of over 700 translated expressions, comprising culture-specific items, which were identified in eleven Japanese novels (listed and described in Chapter 3). Subsequently, in a comparative analysis, translations were examined to illustrate the strategies used to render the expressions. The methodology of Newmark (1988) and DTS (1995) was used to critically evaluate the effectiveness in transferring meaning across cultures. Textual elements in the source text, such as discourse markers, sentence-final particles, unfinished sentences, honorifics, qualifiers and formulaic language, were analysed in terms of the way in which these lexical and syntactical items were transferred to the target text.

The methodological frameworks support the cultural and linguistic focus of the research, providing clear steps for the analyses of the examples. Adopting Newmark's (1988) culture-specific concepts, whole sentences and sentence fragments are examined and categorized. Particular categories provide scaffolding to examine the way in which expressions were rendered in English. For example, the examples were indexed in relation to the transference effects from the Japanese texts and

- (i) whether or not the target text included culture or excluded culture, namely, whether the translation offered local colour and atmosphere;
- (ii) whether the message was highlighted, that is, whether the message in the source text was rendered inclusive of the source text message or

- whether the translation excluded the message, failing to communicate the source text meaning accurately; and
- (ii) whether or not the translation was economical or overly wordy, and whether the translation included the pragmatics of the original, namely, whether it contained the general meaning of the source text (Newmark 1988, p. 27).

The method included four levels (Newmark, 1988, p. 23), where attention was placed on the source text level, the place where the translator commences and continually returns to. The referential level (the level of events) is what the translator must continue to visualise and build upon. The cohesive level follows thoughts or tone (positive or negative). This level involves both comprehension and reproduction, contributing to the larger picture. At this stage, the translator may be required to make minor adjustments in order to provide as natural a text as possible at the final level.

A fundamental aspect of the analysis was to consider, through the lens of DTS, source text meaning that was either preserved or normalised. At the lexical and syntactical level of analysis, culture-specific items were identified as often used expressions in Japanese speech and integral to creating empathy and politeness in communication. Tentative laws that Toury (1995, p. 271) proposes, such as the Law of Growing Standardization, where source text expressions are often modified, and expected to be relevant to the data, are discussed in subsequent chapters.

Pragmatic function was addressed through the examples of empathy and politeness, reflecting Japanese socio-cultural practice. For example, while unfinished sentences in English may be considered clumsy and indecisive, in Japanese communication they have an important function to serve. The culture-specific items chosen for the research convey ideas and feelings, seeking to evoke the shared experience, and reveal that there is often more meaning in Japanese expressions than a surface analysis would uncover. Sentence-final particles and the auxiliary for giving and receiving verbs are empathy oriented, and in these examples, omission of meaning is not uncommon. Both Newmark's functional theory and DTS, with emphasis on the way in which culture is highlighted or minimised, serve as a practical theory to address the research questions.

1.4 Significance

There is little research available that examines the manifestation and translation of Japanese empathy and politeness in contemporary novels. This research is significant because it will contribute to an understanding of Japanese culture and the way in which relationships are influenced by language choices in Japanese society. In this way, the study addresses areas of misunderstanding between English and Japanese speakers. The research is also significant from an educational perspective, as it provides realistic examples for intercultural language teaching and learning. According to Liddicoat, Papademetre, Scarino and Kohler, the application of intercultural language learning theory to classroom practice is still in the early stages, and while many theories are being developed, there is a need for real examples and resources for class use, that facilitate a deeper understanding of the way in which language and culture are intertwined (2003, p. 73).

Social psychologists are interested in understanding human behaviour in relation to what is universal and what may be culturally specific (Heine & Lehman, 1995, 1997) and argue that important distinctions between collectivist cultures (valuing interdependence and social harmony) and individualistic cultures (valuing independence) influence the way in which we interpret and attribute meaning to other people's self-expressions and behaviour. Similarly, understanding private versus public perspectives is valuable, as most research in social psychology is conducted with English speakers and Anglo culture (Nisbett & Miyamoto, 2005) and less is understood about Asian culture. A greater understanding of issues of acculturation, worldview and culture related variables, contributes to a broader understanding of human behaviour (Cohen & Swerdlik, cited in Jacko, Yi, Sainfort, & McClellan, 2012). For example, humility and not speaking directly may be viewed as a lack of self-confidence and self-esteem (Chang & Sue, 2003; Weisz, McCarty & Valeri, 2006). Some of the most important communication in Japanese is non-verbal or an implicit shared understanding, compared to English speaking cultures, where communication is direct and verifiable (Butcher, et al., 2014, p. 333) and this is evidenced in the data found in the novels.

Aspects of intercultural capacity can be gleaned through examination of the data and the various strategies adopted by the translators, including omission of meaning. For example, examining formulaic expressions used in everyday Japanese communication enables the reader to reflect on appropriate use of Japanese language used in specific situations.

The novels were chosen specifically for the research as they are rich with traditional Japanese values that become apparent through the story lines and conversations between the characters. In particular, the main novel *Kitchen* (Yoshimoto, 1988) deals with themes related to love, friendship, loss and grief, providing a good source of authentic language expressed beyond the surface level. Yoshimoto is not afraid to touch upon difficult subjects connected to traditional Japanese ideology (Parkes, 2005, p. 1). According to Parkes, classical Japanese philosophy understands reality as involving constant change or impermanence. Parkes' view relates to the Japanese Buddhist tradition, where an awareness of the fundamental nature of existence is less a cause for despair, rather a call to an appreciation of the present moment (2005, p. 1). Yoshimoto's writing captures this sentiment well, and it is this style of presenting a way of relating to life's experience that is different to Western literary works that is most appealing.

The current research recognises diversity in the way in which people interact and communicate with one another, and that the way that people make sense of themselves and others is influenced by their culture (Liddicoat, Papademetre, Scarino & Kohler, 2003, p. 73), and that this can change over time. In this view, language and culture shape meaning, communication and relationships, values and behaviours, as well as the perceptions one has about one's own and other cultures (Liddicoat et al. 2003, p. 73).

A hypothesis of the research predicts that;

- linguistic expressions related to empathy and polite language that is tightly bound to socio-cultural meaning and values would often be left unrendered, due to the translator's avoidance of creating non-normal target text expressions
- sentence-final particles cannot be translated no matter how experienced the translator is
- the auxiliary *te kureru* is actually possible to render
- very polite language is almost impossible to render
- formulaic expressions that are culture bound can not be rendered easily

As Japanese meaning is mediated by Japanese culture, rather than being enclosed in words or text (Hasegawa, 2012, p. 220), it is also hypothesised that some expressions would always be left untranslated, no matter how experienced the translator was. It is further hypothesised that the translation of some expressions would depend on the translator's skills and background, where more skilled translators could incorporate socio-cultural meaning with small additions to the target text.

1.5 Organisation of the thesis

The thesis consists of nine chapters. Chapter 2 presents the theoretical foundation, which introduces translation theory and the approach adopted in the research. Chapter 3 discusses the methodology, the research design and the data in the research. Chapter 4 introduces pragmatic analysis related to culture and empathy, including analysis of sentence-final particles, personal pronouns, hedging, unfinished sentences and auxiliaries. Chapter 5 examines cultural adaptations in the translation of politeness, based on an analysis of various forms of polite Japanese language. Chapter 6 looks at the role of formulaic language - including Japanese formulaic language (*yoroshiku onegaishimasu*, thanks and apologies, *sumimasen*). Chapter 7 is a comparative analysis of translators, including polite and casual forms of speech, style in translation, self-referencing, omission, metaphor, auxiliary *kureru*, female speech and mistranslation. Chapter 8 presents a general discussion, and Chapter 9 presents the conclusions and implications.

Chapter 2 Review of Literature and Investigative Framework

The review of the literature that is important to this study is presented under the following headings; Japanese to English translation, literal translation, formal and dynamic equivalence theories, Descriptive Translation Studies (DTS, 1995 - the overarching theoretical framework adopted for this research) and Newmark's (1988) framework (the supporting theoretical framework). A number of alternative translation theories are also introduced. Politeness theory, Japanese politeness theory and intercultural capability are discussed briefly.

The approach adopted in this research involves an integration of both a communicative-oriented approach and a literal-oriented approach. An embedded style represents the way in which the theories are incorporated into the analysis. In particular, the function of language in maintaining politeness and culture is based on fundamental and embedded accuracy. The combined linguistic and cultural approach allows the creation of a comprehensive analysis, facilitating the inclusion of lexical items, syntax (incomplete sentence structures) and pragmatics (empathy and politeness in action).

Research in the area of linguistic translation identifies two methods for the analysis of cultural differences within the socio-linguistic approach, *etic* (considers behaviour from the outside when comparing cultures, and hence useful for cross-cultural comparison) and *emic* (attempts to investigate a language system from inside the culture) (Pike, 1967). These terms are taken from the linguistic terms "phonetic" and "phonemic" (Keene, 1955, p. 1). The current research adopts both an *emic* and *etic* approach to the analysis.

2.1 Japanese to English translation

Wierzbicka (1992) suggests that occasionally, the translator is required to add or omit meaning because not all ideas can be equally rendered in all languages due to different conceptual understandings (Wierzbicka 1992, p. 20). However, Chestermans (1994) view supports the overarching perspective taken in this research, where he suggests that, "all translations are simply proposed solutions and that there is nothing final about a translation, as it is a theory like any other theory" (Chesterman, 1994, p. 53).

According to Harker, translating subtleties and intricacies of Japanese registers into English, is difficult, if not impossible (1999, p. 37). Harker suggests that the listener of Japanese communication is often uncertain of the main point being made by the speaker, until the end of the

sentence, due to the location of certain language modifiers. According to Ramsay (2000), it is difficult to render honorifics in translation, and this level of social interaction is often unclear in Japanese to English translation. Ramsay suggests that even in contemporary novels, the characters use a variety of registers to establish their status in relation to each other (2000, p. 61). In Ramsay's view, honorifics are less of an indication of change in meaning; rather they point to the speaker's level in relation to the status of the listener.

Another area of difficulty in the translation of Japanese is that of the pronoun. For example, Ramsay argues that, the way that pronouns are used in Japanese and English varies greatly. He states that, in Backus' translation of *Kitchen*, in a single paragraph on page 24, the word "she" is used eleven times and "her" is used three times, as illustrated below;

"After my real mother died, Eriko quite her job, gathered me up and asked herself, 'What do I want to do now?' What she decided was, 'become a woman'. She new she'd never love anyone else. She says that before she became a woman, she was very shy. Because she hates to do things halfway, she had everything 'done', from her face to her whatever, and with the money she had left over, she bought that nightclub. She raised me a woman alone, as it were" (Backus, 2001, p. 14).

However, according to Ramsay, in the Japanese text, Eriko is referred to once by name and there are no other pronouns in that text (2000, p. 66) as illustrated below;

"Kono haha ga shinjatta ato, Eriko san wa shigoto o yamete, mada chiisana boku o kakaete, nani o shiyouka kangaete, onna ni naru koto ni kimetan date. Mou dare mo suki ni nari sou ni nai kara tte sa Onna ni naru mae wa sugoi mukuchina hito datta rashii yo. Hanpa na koto ga kirai dakara, atama kara nani kara mou minna shujutsu shichatte sa, nokori no kane de sono suji no mise o hitotsu motte sa, boku o sodatete kuretanda. onnade hitotsu de tteiuno" (Yoshimoto, 1988, p. 24).

Due to the vast difference between Japanese and English, the translator must consider the syntactic differences when making decisions.

Ramsay highlights kinship terms as another area of difficulty in translating Japanese to English. For example, kinship terms are used in place of personal pronouns, and indicate the relationship between

interlocutors (2000, p. 67). He argues that in the novel *Kitchen*, there are many kinship terms which are not translated in the English version. He cites the example where Mikage refers to Eriko as *okaasan* (mother), and this is translated as Eriko (Backus, 2001, p. 39). The translator's choice is related to minimizing confusion for the English reader, because Eriko is not Mikage's mother (Ramsay, 2000, p. 66), however, in Japanese, the kinship term of *okaasan* is used as a sign of respect. Similarly, the term *ojiisan* is lost, when Backus translates the word as "counterman" (Ramsay, 2000, p. 68), where a more apt translation might be "gentleman". Ramsay maintains that reading the novel *Kitchen* in translation is a different experience to reading it in Japanese for these reasons (2000, p. 63).

On Backus' translation of *Kitchen*, Harker (1999) comments that many aspects of Japanese language and culture was lost in the translation. Furthermore, he argues that Backus bypasses the problem by "smoothing over the levels of Japanese into one fairly consistent tone, reminiscent of Japanese rhythms, and very readable" (Harker, 1999, p. 37). He maintains that Backus was able to mimic the rhythm of Japanese, particularly by saving her point of the sentence until the end. Similarly, by preserving the order of the sentence, Backus gives the reader the happy go lucky tone of the narrator's speech, drawing in the reader (Harker, 1999, p. 38). However, while Harker praises Backus on her translation, he makes the comment that, "this fluent, transparent tone is achieved at a cost, where many aspects of Japanese language and culture are lost in this translation" (1999, p. 39). He cites the Japanese register (plain form and polite forms of language) as a key reason for the loss, as well as personal pronouns.

Maynard proposes that, "much remains unresolved as to what theoretical and methodological frameworks produce effective analysis and interpretation in the expressive function of language" (2001, p. 39). As the Japanese language is "richly encoded with emotives and emotion words (e.g. particles, emotional adverbs and connectives)" the translation from Japanese to English presents a challenge (Maynard, 2001, p. 39).

Research into Japanese translation is important, as most translation research involves English and European languages, which share similar roots. Translation between European and English languages present different challenges, compared with translation between English and Asian languages. When cultural difference is greater, as in the example of Japan, a translation will require greater linguistic and pragmatic considerations in rendering the text. Newmark argues that the component of culture is important, however, culture is not the sole factor in creating a good translation. He proposes that "in translation there are absolute values of accuracy and economy as well as relative values; however,

these values must be considered in their cultural contexts” (1988, p. 184). In order to determine which Japanese expressions tend to get lost and observable across all translator’s, and which expressions are possible to render, Newmarks framework (1998) is adopted along side the over-arching theoretical framework, DTS (1995).

2.1.1 Literal translation

Literal translation is “the word-for-word replacement of lexicon closely following the source text language structure in the target language” (Hasegawa, 2012, p. 171). Hasegawa argues that literal translation is more frequently used between languages with common ancestry, than between unrelated languages, such as Japanese and English. In Hasegawa’s view, close correspondence to the syntax of the source language can minimize the effectiveness of communication in the target language. In other words, as literal translation takes the meaning of the source text and literally replaces the source text words with target language words, the final product may not make sense in the target text.

According to Hatim and Munday, word-for-word translation was the approach used by translators in earlier times, when working with Greek, as this was less of a challenge for Latin readers, who were acquainted with the Greek language to some degree (Hatim & Munday, 2004, p. 11). In modern times, however, literal translation is more appropriate in business and practical translation. In Venutis’ (2008) view, Anglo culture has been dominated by theories that recommend transparent translation, such as those recommended by Nida, the American Bible Society translation consultant. Nida’s (1964) concept of ‘dynamic’ and ‘formal’ equivalence in translation has been further developed over the past thirty years, as well as professional translation standards. Translation studies as a separate discipline developed significantly in the 1980s, and have subsequently developed in many parts of the world.

2.1.2 Equivalence theory

The term ‘equivalence’ is used to measure the degree of fidelity to the source text when translating. Nida (1986) was instrumental in facilitating a joint effort between the Vatican and the United Bible Societies to produce bible translations in many parts of the world. In equivalence theory, it is thought that translation should involve less focus on matching the message in the target and source texts. Rather, the ideal is to create a similar connection between the reader and the message as the one experienced by the source text reader and source text message (Nida, 1986, p. 129). In other words, equivalence theories aim for a literal style translation.

In the 1950s, theorists began attempts to address opposition between literal and free translation by considering more systematic analysis (Munday, 2009, p. 155). The debate was primarily related to meaning and equivalence, as discussed by Roman Jakobson (1959). Over the following two decades, debate ensued as to what exactly was meant by equivalence. A major work at the time was the work of Nida on both formal and dynamic equivalence, and the principle of 'equivalent effect', where the translator is hoping to find the most suitable expression to render the same meaning in the target text (Nida, 1964, p. 159).

The term formal equivalence refers to not only the content of the message, but also the form, where ideally, the text that is presented to the reader is the 'closest' meaning possible. However, it is generally agreed upon formal equivalents are always readily available. According to Nida and Taber, in formal equivalence the grammar and rhythm of the target language can distort the message, resulting in the readership struggling to make meaning (1982, p. 201). On the other hand, dynamic equivalence aims to present the reader with a text that is more natural to read and less troublesome. In this scenario, there is no necessity for the reader to understand the culture of the source culture, in order to make sense of the text (Nida, 1986, p. 129). According to Hasegawa, equivalence can be achieved by simply having the text make sense, conveying the spirit of the source text and possibly creating a similar effect for the audience (2012, p. 164). Despite the aim to meet the requirements, it is accepted that in the current research, content and form may not always be easily rendered.

Equivalence was a key topic of interest in the 1970s, and according to Chesterman, it is a central and criticized concept in translation theory today (1989, p. 99).

2.1.3 Formal equivalence

In formal equivalence, it is expected that both the content and form of the source text message is revealed in translation. The translation attempts to reproduce grammatical consistency in word usage, and source text meaning (Nida & Taber, 1982, p. 201). In the target text, it is thought that the translation of nouns and verb can be translated in a way that keeps the segments of the text as well as phrases and sentences intact. Due to the broad differences between Japanese and English, it is impractical to expect that all phrases and syntax can be translated in this way. Further, it is unlikely that there will be consistency in word usage in the translations due to socio-cultural meaning, which includes both formal and informal language in Japanese.

In order to reproduce meaning similar to that of the source context, a translation involving formal equivalence translation, typically does not adjust the text. For example, according to Newmark, idioms can be reproduced in way that the target culture reader can gain a sense of cultural elements evident in the source text (1988, p. 143). Preserving an element of the idiom in the target language enables some of the source culture to be gleaned by the target audience. However, rendering Japanese idioms literally in English would require the translator to include additional notes to clarify the text, and this is not always practical and can disrupt the flow for readers.

An example of formal equivalence in translation can be found in text (2.1) where the target text represents the closest equivalent of the source text wording.

(2.1)

Shoko's father drops by to talk to his daughter but says that he doesn't want to intrude (Ekuni, 2003, p. 132).

Iya, o-kamai-naku. Mou shitsurei suru yo.

No don't mind POL. Already excuse POL do P

Oh no, don't put yourself to any trouble. I won't stay long

In (2.1), a sentence final particle (SFP) appears at the end of the sentence. Known as an interactional particle, the SFP carries pragmatic effects (McGloin, 1986) or affective meaning. For example, *yo* in the source text conveys shared mutual understanding between the speakers. Maynard describes its function as 'empathic conformity' or *kannooteki doochoo*. She proposes that shared perspectives can be reflected in language particles (1993, p. 38). For the most part, the translation has rendered the original message, however, sentence final particle *yo* is not rendered, minimizing emotive meaning in the target text. The data reveals that final particle is inevitably difficult to render in English.

2.1. 4 Dynamic equivalence

Dynamic equivalence is a term for a method of translation coined by Nida (1986), where it is hoped that the target text reader is impacted in a similar way as the source text reader may have been. Unlike formal equivalence, which represents the source text in searching for an equivalent expression in the target text, dynamic equivalence has moved away from equivalence, towards

greater consideration of the target text and its audience. Nida suggests that a dynamic equivalence translation is “the closest natural equivalent to the source-language message” (Nida, 1986, p. 137).

Dynamic equivalence involves three key points:

1. the nature of the message, where primary consideration is given to either content or form;
2. consideration of the purpose of both the author and the translator; and
3. consideration of the type of audience, as audiences differ both in decoding ability and interests (Nida, 1986).

It is difficult to produce a natural translation focusing on accuracy alone. Lefevere and Bassnett suggest that it may be a richer exercise to pay attention to the cultural aspect of translation, and consider ways in which some of the cultural elements of the source text can be retained in the target text (1990, p. 8).

An example of dynamic equivalence translation based on the principal of equivalence of affect can be found in (2.2), where the reader of the translated text would likely sense the same meaning as the reader in the original text.

(2.2)

Mikage is recovering from the loss of her grandmother (Sherif, 1991, p. 154)

Mikage: *Asa ga kite kure-ta.*

Morning SUB come receive PAST

The long night passed and the morning greeted me.

Example (2.2) has two very different translations of the same novel. This translation by Ann Sherif (1991) enables the target text reader to experience a similar feeling as the source text reader would, where she writes “the long night passed and the morning greeted me”. The translation accurately renders a similar sense of a ‘long, difficult night’ as in the source text. Backus (2001, General Publishing Company, Inc) the second translator, renders this example as “morning came”, which does not convey the same meaning as the original text, because it is presented as a factual statement. The source text gives the impression that the speaker has a personal interest in or is affected by the event. By comparison, “morning came” does not support the source text meaning. In particular, there is no sense of a troubling or difficult night.

Critics of equivalence theory argue that it is unsuitable as a basic concept in translation theory because “it is static and one dimensional and provides no substantial help in furthering translation studies, presenting an illusion of symmetry between languages” (Snell-Hornby, cited in Munday, 2013, p. 22). While Nida’s definition of equivalence assumes that the message of a given text can be communicated, Wilt argues that “a person never sends a meaning to another person, rather he or she sends an arrangement of signs that is intended to be understood in certain ways” (2003, p. 39). Wilt proposes that the meaning depends on how it is interpreted, which may be influenced by the way in which the text has been previously interpreted. Considering textual, cultural and pragmatic aspects of translation is important when examining translated texts, particularly as the socio-cultural and linguistic differences between the two languages are significant. For this reason, equivalence theory, despite highlighting accuracy, will not adequately support the data analysis of this study.

2.2 Descriptive studies framework

DTS (Toury, 1995) was developed from Holmes (1998) model of translation, and is often discussed in translation analysis. Within the theory of DTS, a translation will likely be interpreted within a target culture, which is regarded as a governing factor. For example, a translator will prioritise the target readership and create target culture norms where possible. Toury (1995) states that prior to the 1970s, methodology highlighted equivalence, involving more literal, word for word translations, providing fidelity to the source text. Toury points out that many translation scholars today place more emphasis on translation oriented towards the target audience, where replicating the source text is more acceptable today than it was previously. According to Toury (1995), DTS is not only useful for solving particular problems in translation, but also for examining target texts within the socio-cultural context of the target readership.

The theoretical framework of DTS provides a systematic approach to analysing translation as well as norms and strategies. Toury (1995) defines translation norms as “general values or ideas shared by a group as to what is conventionally right or wrong, adequate and inadequate” (1995, p. 14). He suggests that norms relate to mutually understood knowledge between interactants, about what is considered appropriate. In this way, the translator plays a social role in translation, reflecting on target culture norms while deciding the most appropriate version of the source text for the target audience.

According to Toury (1995) the first step that a translator must consider is whether he or she will choose a source text norm or attend to the norms of the target culture and language. This decision will be influenced by the expectations of target text readers about what makes sense. Toury maintains that “adherence to source norms determines a translation’s adequacy as compared to the source text, while subscription to norms originating in the target culture determines its acceptability” (1995, p. 201). Toury concedes, however, that translation involves shifts from the source text and this is integral to translation.

Unfinished sentences are typical of Japanese communication, and in example (2.3) the unfinished element is not rendered. As part of empathic communication, “when expressing an opinion, it is advisable to add, at the end of one’s thought, phrases that can potentially disarm a negative impact” (Maynard, 2005, p. 326).

(2.3)

Sui is talking about her father (Yoshimoto, 1994, p. 79)

Sui: *Shashin de mita dake dakedo.*

Photo P see PAST only but

I’ve only seen him in pictures.

In (2.3), no attempt has been made to render the source culture nuance. In the Japanese sentence, the word *but* in the gloss serves to soften the statement. However, this is not evident in the target text. A possible reason for the translator’s choice to omit the translation of “but” from the target text may relate to the fact that the translation is still meaningful without it. Further, there may not be the same need to disarm a negative impact for English speakers. In this way, the translator’s choice represents a target culture norm.

The law of interference (Toury, 1995) sees interference from source text to target text, which may refer to source text linguistic features (lexical and syntactic) that are copied in the target text. These may be ‘negative’, where occasionally the lexeme creates non-normal target text patterns (foreignisation). Therefore, the translator would substitute culture-specific items or omit chunks that conflict with the accepted target culture ideology. DTS involves identifying patterns in translation and attempting to reconstruct norms during the translation process. In 2.3, the inclusion of “though” would not necessarily have created a negative norm in English, and the omission of this element in the source text results in omission of Japanese socio-cultural meaning.

Comparing the target text with the source text helps to determine changes that may have occurred in the area of translation. Toury (1995) asserts that the three main aspects to consider when translating are the position and function of a translation within a text, the appropriate textual or linguistic makeup which will involve identifying the function of the text in the source text, and the strategies whereby a target text is produced from its original. The latter is thought to be the relationships which hold them together (Holmes, 1998, p. 71). Toury holds the view that all three aspects need to be brought together, and that no significant conclusion can be drawn unless all the components have been identified in the current research. The framework of DTS will support subtle meanings and implications that a 'direct' translation may ignore (Toury, 1995, p. 201).

Minimising expressions that relate to or make reference to the source culture may create a text that is easier to read; however, the imagery of the writing may become flattened. In contrast, preserving source text meaning can facilitate the exposure of cultural differences and provide interest for readers. According to Toury (1995), translators need to find the appropriate balance between preservation and normalisation, so that translations remain accessible to a wide readership and provide an opportunity for cross-cultural understanding (1995, p. 305). He suggests that words can be introduced to the degree that this does not confuse readers. Further, he maintains that cultural and literary nuances can be represented to some degree, by adhering to the style and imagery of the author, rather than using familiar target language equivalents. However, it is much more difficult to render language when distinctions between male and female, polite and casual speech, for example, which do not exist in the same way (Toury, 1995, p. 305). For example, metaphor in language is often difficult to translate due to socio-cultural differences, and some guidelines for translating metaphors are offered by DTS. Toury (1995) recommends mapping as a useful tool when translating metaphors, and suggests that a translator must reflect on the choice of lexeme during the translation process. However, it is not always possible to provide all source text meaning for the target text reader. For example, where one Japanese expression, such as *yoroshiku onegaishimasu*, has no specific equivalent English translation, the word is often normalised in accordance with the target culture norm.

Example (2.4) taken from the novel *Kitchen*, conveys the idea of the speaker being a beneficiary of someone else's action. The auxiliary *te kureta* refers to movement towards the speaker's view point or area of empathy. This indicates the speaker's position or stance as having received a benefit through the course of another's actions. In Japanese communication, different linguistic

markers signify the relationship between the interactants, whereas in English, these markers are not used in the same way, rather the communication is more volitional or optional. Hasegawa uses the example of *kureru* as a ‘positive’ marker, and suggests that in English, language is not indexed in the same way (2012, p. 220). For example, in English a speaker may describe how he or she feels about a particular event; however, a linguistic tag that can be attached to a verb indicating a sentiment about that expression is not available. In Japanese, by using the auxiliary *kureru*, the implication is that the protagonist is glad about the events that have taken place, rather than neutral. In English, because there is no grammatical tag to indicate sentiment in this way, the speaker or writer is free to add that the protagonist is glad or some other sentiment relating to the event. In Japanese, when the speaker is involved in an event, the event is frequently marked positively or negatively through language. Auxiliary verbs such as *kureta*, *moratta*, and *ageta* add information as to how the protagonist may consider himself or another, as a potential beneficiary of another’s actions.

(2.4)

The protagonist is reflecting on how her boyfriend Yuichi kindly helped her clean up (Yoshimoto, 1988, p. 14)

Ushiro de Yuichi ga zoukin o te ni yuka o fuite kurete-ita.

Back P Yuichi SUB cloth O hand P floor O wipe give-link-prog-past

Then I realized that Yuichi was there cleaning the floor with a rag.

In (2.4), the English translation has been neutralised, compared to the original meaning in the source text. DTS assists in identifying textual relations in the source text, which are often modified or ignored. For example, the Japanese sentence implies that the events have some degree of impact on the speaker personally, because *kurete-ita* indicates acknowledgment of being a beneficiary of another’s actions. The English translation is more matter-of-fact with no indication of personal involvement. Normalisation has occurred, as in the target text, Yuichi is simply there cleaning the floor with a rag. Identifying the fact that Mikage, the protagonist and Yuichi’s girlfriend, is a beneficiary of Yuichi’s actions shifts the meaning from ‘simply cleaning the floor’, to a more noble action. For example, implicit in the source text meaning is the idea that Mikage appreciates his help. This is a fundamental aspect of Japanese culture. In the English translation, the reader does not know whether Mikage is annoyed, pleased, resentful, or irritated that he was there. We have no way of knowing this information from the current target text. However, the inclusion of *kurete-ita* in the source text makes it evident that the mood is not one

of irritation or ambivalence, rather acceptance and acknowledgement of an act of assistance in the cleaning.

Toury maintains that providing some background supporting information and setting the scene is necessary in translation. Proper contextualization includes consideration for the target reader given his or her context or culture. One of the benefits of preservation may be a new perspective for English speakers who feel uncertain about how to interpret cultures that do not reflect a familiar Anglo-centric way of assessing the world and experience. Examining translation provides an opportunity to reflect on different values.

Toury (1995) is not in favour of the way in which some publishers minimise source culture as a strategy to produce target culture norms, as this results in loss of socio-cultural meaning. He maintains that publishers, reviewers and translators hold the view that target texts should flow well for the reader, and in this way cultural meaning and difference becomes unavailable to the target reader (1995, p. 305). Adopting a foreignising strategy makes the nature of the text and the presence of the translator more visible (Toury, 1995, p. 305). While Toury supports preservation, or a ‘foreignising’ strategy, he also discusses the importance of the translation making sense for the target audience.

One criticism of DTS is that Toury does not provide any examples of ‘norms’, therefore it is up to the individual translator to work out what these norms might be (Munday, 2013, p. 36). Norms in one cultural group will be different from another group, as they are based on socio-cultural understanding. Further, according to Munday (2013), Toury’s methodology is controversial because the decisions related to which source text and target text segments to be examined and what the relationships are between the segments is unclear (2013, p. 36). According to Toury (1995), the ‘apparatus’ that is needed to provide clarity in this area should be supplied by translation theory (1995, p. 85). However, Munday argues that there is little agreement as what apparatus will be adopted (Munday, 2013, p. 36).

DTS will be adopted in this study, as it places importance on the socio-cultural context, while rendering the text. Toury’s three-phase method supports a systematic analysis, incorporating the wider role of the socio-cultural system (1995, p. 36). As many of the translation theories offer limited accommodation to target culture ideas, it is necessary to adopt a culturally sympathetic theory.

2.3 Newmark's theory

Newmark's (1988) theory is termed a functional theory, as all aspects of the theory relate to the function of the various components that make up a sentence. The theory takes into account the way in which language functions and that the final product should read as "natural" (1988, p. 10) and acknowledges both preservation and normalisation of meaning in translation.

Newmark argues that being accurate is the purpose in translation (1988, p. 133) and he provides important tools to analyse the cultural component of translation. However, terms referred to by Newmark such as a "universal word order" and the "natural sequence of thought" (1988, p. 133) are less likely to be relevant when comparing very different cultural and linguistic systems, as in the case of Japanese and English. His theory presents an integrated approach, which combines both functional and contextual-oriented translation approaches.

Newmark (1981) proposes that there is a difference between literal and semantic translation and that this is an important differentiation. Newmark's view is relevant to the analysis in the research, as the context involves significant difference in socio-cultural meaning. In this way, Newmark's theory provides a complimentary blend of both literal and cultural focus in translation.

Newmark's functional framework also addresses missing linguistic items or incomplete sentences. This is particularly relevant to the research, as the verb structures in Japanese differ from English. Newmark's framework also provides strategies to analyse the textual, referential and cohesive level of translation (1988, p. 133). While Newmark's theory supports accurate translation, the theory will also contribute to the sociolinguistic and pragmatic analysis of the data. Newmark has written much on "componential analysis", where certain markers can be used to code culture-specific items in translation such as compensation, highlighting the message, and noting the exclusion or inclusion of culture. These markers assist in noting the degree to which culture-specific items have been preserved in translation.

Newmark's functional theory is promising because priority is given to language accuracy as well as socio-cultural meaning in communication. In this way, the framework provides support in examining how language, situation, and culture identified in conversations can be adequately rendered in the target text. Methodology relating to the functional theory is discussed in more detail in Chapter 3.

An example of Newmark's framework selected from the data of this study and applied to an unfinished element in Japanese can be seen in (2.5).

(2.5)

Shoko is talking about Mutsuki's approval of her home decorations (Ekuni, 2003, p. 150).

Shoko: *Mutsuki ga zuibun ki ni it-tarashi-ku, nan do mo homete kurete.*

Mutsuki SUB quite like many times also praise-link-receive

He seemed genuinely to like my decoration and lavished praise.

In (2.5), the occurrence of *kurete* in the source text reflects what Maynard refers to as discourse modality, or the speaker's attitude to what is being said (Maynard, 1993, p. 38). This has been rendered clearly in the target text, with the expression "lavished praise", which reflects *kureta* or the idea of being a beneficiary of another's actions. The difference in the two texts relates to an incomplete element in the source text (unfinished sentence) and a complete sentence in the target text. In Newmark's theory, the cohesive level of a text involves both the structure and the mood of the text, where the tone of the translation is established, and transferred to the target text, to achieve maximum equivalence (1988, p. 133). The translation is an accurate rendering in spite of the difference in text structure. As the current research involves many examples containing socio-cultural meaning implicit in the source text, examination of both structure and mood of the text will provide support in the analysis of Japanese texts, where socio-cultural meaning has not been transferred to target text. Newmark argues that both emotive and neutral meanings are involved in translation (1988, p. 133) and examples of this can be found in the conversations in the novels and their translations.

While Newmark supports the analysis of socio-cultural meaning in translation, his emphasis is on accuracy at the linguistic level. This affirms the importance of the over-arching theory of DTS to support the analysis of culture-based examples found in the data of this study. For example, in Japanese, the absence of relative pronouns and the differentiation between polite and plain form language require creative approaches in rendering meaning. According to Ide (1982, p. 378) women's politer speech is characterised by a choice of personal pronouns, such as *atashi* and *atakushi* (I) (see example 2.7). Ide argues that "categorical differences in the repertoire of personal pronouns lead to women's automatic expression of demeanour, which makes women's speech sound politer" (1982, p. 74). When females adopt these self-referencing terms to promote

an empathic communicative space a degree of gentleness can be promoted (Maynard, 2005, p. 24). For a more detailed discussion of the relevance self-referencing lexemes to politeness and empathy in Japanese communication, see section (4.3.1).

According to Newmark, the main challenge in translation will always relate to bridging the gap between the source and target language. He advocates that literal translation is most desirable, provided that a similar effect can be offered to the target audience (Newmark, 1991). The following communication taken from the data highlights the difficulty of adopting only a literal approach to translation.

(2.6)

The protagonist, Yuichi, is reflecting on his girlfriend Mikage, admiring the way in which she goes about her life (Yoshimoto, 1988, p. 26).

Sore o jitsugen suru chikara ga aru no ga sugoi na to omou-n dakedo.

That OBJ manifest strength SUB have incredible P think however
(incomplete)

I just stand back in amazement at her way of making things happen.

In (2.6), the source text has been translated into a natural English expression for the readership. In the Japanese sentence there is an unfinished element, where the sentence ends with “however”. This is because, in Japanese communication, explicit expression is considered less refined or even distasteful (Lebra, 1976; Maynard, 1997). The unfinished element has not been rendered in the target text. Hence, socio-cultural meaning that is important in effective communication has not been transferred to the English reader. The translator’s choice is possibly influenced by the fact that in English, a *complete* communication creates normal target text patterns of communication. As no two languages are identical in meaning, neither in corresponding words nor in the order of words and phrases, there can be no exact correspondence between different languages (Nida, 1986). Hence it can be difficult to produce a completely literal translation, as a translator must contend with implicit meaning in the texts.

The following example illustrates the way in which Newmark’s theory could be approached in the analysis.

(2.7)

Chika is talking to Mikage about the night that Eriko died (Yoshimoto, 1988, p. 71)

Chika:

Atashi ne, ano yoru, mise ni dete-nakute-sa, Erichan no shi ni me ni mo atte-inai no yo.

I (casual) P that night shop P work-NEG-LINK P Eriko (casual) NOM death P witness P there PROG NEG P P

You see, I wasn't working that night and I didn't witness dear Eriko's death.

In Newmark's theory, the translation in (2.7) is economical, as the translation is similar in length to the source text. 'Coupled pairs' involve *dear* as a replacement for *chan*, adding the nuance of a close relationship. In this way, culture has been included. The initial use of particle *ne*, and the casual self-referencing term (*atashi*) indicate a close relationship in the source text. This has been translated into "you see" as a softener, retaining the pragmatics of the source text and highlighting the original message. Socio-cultural aspects of the source text wording, such as the pronoun and particles, are difficult to render; however, in this example they have been transferred to some degree.

Critics of Newmark's work describe his theory as "an eclectic bag of principles, restricted rules and insights" (Viaggio, 1992, p. 45). Criticism has been levelled at the theoretical foundations and the applicability of functionalist approaches. For example, with regard to socio-cultural challenges in relation to translation theory and European languages, Holmes argues that 'area-restricted' theories suggest that different combinations of countries may be more or less complex to translate between. For example, he argues that theories are feasible for French and German translation as opposed to Slavic language to German. He also maintains that some aspects of theories that are prescribed only pertain to Western cultures (Holmes, 1972, p.67).

Tyulenev (2012, p.159) describes translation in terms of social systems theory, where he suggests that the application of many contemporary sociological theories would enrich the art of translation, as they would provide well developed theoretical and conceptual information to better account for social phenomena. Toury himself argues that cognition is both influenced and modified by sociocultural factors, and hence translation must also be influenced by social and historical factors, where translators in different periods are influenced by convention (2000, p.119). Similarly, Boase-Beier (2011) maintains that cognitive contexts include mental representations, such as rural landscapes, and hence translating the word, "desert", where there are no deserts in Germany for

example, becomes “uncultivated land” or “farm land”. In this way, translation is impacted at different periods and cultural landscapes (2011, p.111).

Nord suggests that it is important to maintain a balance between the target audience needs, so as not to lose sight of the source text; however, the functional approach enables the translator to examine the source text in detail (1997, p. 77). Vermeer’s concept of “the text as an offer of information” (1994, p. 19) is also in line with the use of functional theory as a base for analysis. In Nord’s view, the way in which the source text is received by the readership is guided by variables, such as the author, the culture and the target culture readership (1997, p. 77).

Newmark proposes that pragmatic factors in translation influence the passage of the text into the target language (1988, p. 139). However, with this theory alone, it would be difficult to provide a suitable translation due to the insistence of accuracy and literalism. It is at the intersection of literal, accuracy oriented theory and culture and communication that a combination of DTS and Newmark’s functional theory will support the analysis of this study.

2.4 Other theories

There are some other translation theories worthy of reviewing in this section.

2.4.1 Actor – network theory (ANT)

The Actor Theory Network view of translation relates to a process in which the identity of “actors, the possibility of interaction and the margins of maneuver are negotiated” (Latour & Callon, 1987, p. 108). Latour and Callon suggest that translation is a process where the steps are not easily distinguishable and that each step moves the translation closer to the final stage. In this theory, the translator is considered an ‘actor’ who must interpret ‘participants’ (characters within the novel) interests and translate all participants into the project (1987, p. 98). Latour and Callon’s metaphor for translation relates to acting, where they suggest that new ‘characters’ may oust the original ones, and new actors may assert themselves. This metaphor suggests that in the translation process there will be numerous renderings of meaning, which will be displaced and updated with new and cleverer ways of rendering the source text. This idea is similar to Toury’s Law of Growing Standardization (1995) where the original text may be modified or usurped. Latour and Callon suggest that “translation continues, but representations of the social and natural reality begin to collapse, shift and transform” (1987, p. 99). The shift occurs in the translating process, where the social and cultural meaning of the source text slowly becomes apparent in the emerging target text.

The ANT offers a degree of freedom while working towards accuracy, manipulating the ideas in the source text and relocating them in the target text. In order to achieve accuracy there are steps that must be taken, including “unpredictable displacements” (Latour & Callon 1987, p. 223), leading to transformation. Latour and Callon suggest that the act of translation displaces as well as expresses “in one’s own language what others say, why they act in the way they do and how they interact with each other” (1987, p. 223). They claim that at the end of the discourse, if translation is successful, there is unity in meaning and the actors have been “brought into a relationship with one another in an intelligible manner” (1987, p. 98). Latour and Callon argue that this would not be possible without the ongoing reproduction of new texts in the target language to represent earlier versions. Further, they propose that the act of translation is made possible through displacements and transformation, negotiation and adjustments (1987, p. 93). The ANT supports the communicative approach by prioritizing the socio-cultural factors underlying the dialogues between the characters. However, the theory lacks a broad framework with which to analyse linguistic and culture oriented translation, and therefore will not be part of the approach used in this study.

2.4.2 Skopos theory

In translation, a skopos, or purpose, must be identified as the main principle and the source text is best translated with some knowledge of what might be meaningful for the readership, to ensure that it makes sense (Vermeer, 1994, p. 14). For example, the purpose of translating a novel may be to entertain, share a cultural understanding or pass on an author’s message to his or her readers, as in the case of the novel *Kitchen* (Yoshimoto, 1988).

Reiss and Vermeer (1984) formulated the skopos theory with a number of guiding principles for translation. The first principle suggests that the words and expressions in the target text are determined by the purpose of the text, and this in turn will influence the method. Nord also supports this idea, proposing that the audience is fundamental in identifying the translations purpose (1997, p. 12). The second principle suggests that the target text has been constructed from the source text culture and language and hence, is an offer to the new culture and language. In other words, any translation provided by the translator of the source text is not a finite meaning, rather simply an offer of information deemed suitable to replicate the nuance of the original meaning. The third principle suggests that a target text will not always be a match with the source text. The fourth principle highlights that a target text needs to be coherent for the target text receivers and target culture (Reiss & Vermeer, 1984, p. 115). The skopos theory asserts that the

target text must firstly make sense (have intratextual coherence) and secondly, there must be loyalty (intertextual coherence) to the source text (Nord, 1997, p. 12). Negotiating this territory is the most difficult aspect for the translator, as it is here that the decision to preserve or normalise will be made. In the skopos theory, the translation of the target text is not compared with the source text, as it is interpreted in its own way (Reiss & Vermeer, 1984, p. 115). As long as the target text fulfils its intended skopos or function, the content need not replicate the linguistic form of the source text.

Honig and Kussmaul (1982) use the term “textualized portion” to refer to the socio-cultural background, which can be assessed as to whether or not the choice makes a good fit with the target text culture (1982, p. 58). This is because culture is fundamental to the way in which people think and talk about their experiences. When looking at translation as a process of cultural transfer, much deliberation may be necessary before the chosen expression may be formulated. According to Nord, cultural translation errors are related to the issue of whether source-culture conventions should be adapted to target-culture paradigms (1997, p. 77). To what degree the translator filters the source text content for the target text audience with regard to target-culture customs and conventions is to be determined by the individual translator. As global community borders shrink and cultures blend, translation will likely be impacted by these changes. However, in the meantime, a translator is required to reflect deeply on the source culture in order to appreciate the impact of a source text in its original cultural context. This is an important step in preparing the translation for the audience.

For the most part, in the current research, it would seem that the translators have achieved pragmatic competence, portraying Japanese culture to some degree. However, American terms found in some novels, such as ‘bangs’ (a hair style involving a fringe), ‘in the fall’ (seasonal reference), ‘sophomore classes’ (American educational reference), ‘made to go’ (take-away) and reference to the fast food chain ‘Denny’s’ are less familiar expressions in Australia. The term ‘dirigible’ is also a rather archaic term, better known commonly as a ‘blimp’. As the purpose is to reach a global English speaking audience, more neutral terms may be appropriate for an English speaking readership.

A number of criticisms have been directed at the skopos theory. For example, while the skopos theory proposes that a translator must “translate consciously and consistently, in accordance with some principle respecting the target text”, there is little discussion about what the principle entails (Vermeer, 1989, p. 182). Nord (2007) suggests that a criticism of the skopos theory is that the

intention of an author may be difficult to ascertain (2007, p. 125). It has been argued that the skopos theory is only really valid for non-literary texts, such as brochures, articles and official documents that aim to persuade their audience. On the other hand, literary texts are more expressive texts, without a specific purpose. According to some researchers, the skopos theory is too simple and not academic (House, 1997; Schjoldager, 2008). Schjoldager suggests that the theory has not been tested and hence relates to ideals (2008, p. 181). Nord suggests that we need to “re-imagine” the skopos theory and think of it as a philosophy (2007, p. 125). These views are also supported by House (1997), who claims that due to the neglect of the source text, the target audience-oriented skopos theory is misguided (1997, p. 159).

Criticism directed toward the skopos theory includes the fact that having an aim or a purpose is not always necessary, in the case of literary texts (Vermeer, 1989, p. 182). This study examines the translation of literary texts, hence the purpose of each translation, while not irrelevant, is not specific to the research. One of the main objections to the skopos theory is that it aims to overthrow or neutralise the source text. This study will not adopt the skopos theory as a main theory as it cannot support the culture-oriented focus of this study.

2.4.3 Communicative translation

In communicative translation is hoped that the target audience will experience an effect similar to that experienced by the source text readership. For effective communication to take place, speakers require a degree of grammatical skill, and ideally understand how members of the speech community use the language (Hymes, 1971, p. 281). Hasegawa (2012, p. 2) defines communicative competence as, “the ability to use the target language appropriately in order to accomplish communicative goals in various situations”. She argues that the communicative approach focuses on the use of appropriate language that supports the speaker to achieve his or her communicative goals in target language environment (2012, p. 3).

The idea of language as a means of communication that incorporates socio-cultural meaning began to develop in the early 1990s, where it was applied to translation (Munday, 2009). This view of language as a communicative act is supported by the Hallidayan model of discourse analysis, with its functional grammar approach. Halliday’s perspective on discourse analysis focusses on language as communication (1985, p. 127), where the choice of language connects to the aims of communication and the socio-cultural framework. In this model, the socio-cultural meaning of the text is the priority.

In the current research, “affect” refers to the embodied, felt sense that a reader may have while reading an emotive text (Hasegawa, 2012, p. 220). For example, affect may involve the sentiment of sorrow, admiration or humour for certain characters, scenes or emotive situations, which is a different focus to literal translation, where the aim is to render semantic structures as closely as possible. Communicative translation places emphasis on the relationship between language and culture, allowing for socio-cultural meaning when translating between different cultures. This is an important factor in relation to Japanese and English translation, where there are no definitive equals, not only in lexemes to express ideas, but often in the concepts themselves. As most of the examples in the data are related to the relationships and discussion between the characters in the novels, potential affect created through the use of particular translator strategies is a key aspect of the research.

Linguistic tools include tenor (or the relationship between participants), interpersonal pronouns (such as ‘I/ we’ exclusive or inclusive and ‘you’ formal or informal), form of communication and textual cohesion or the way a text holds together lexically. As the Hallidayan model has been criticized for its inflexibility with regard to matching up linguistic items and meaning (Fish, 1981, p. 59), this may impact its validity in the analysis of the data in this research. The theory has also been criticized for its bias towards English, hence will not be adopted for this research.

2.4.4 Relevance theory

Relevance theory was developed by Sperber and Wilson (1986a), and emphasises the idea of identifying the most relevant way to present information, known as optimal relevance. Gutt (1991) introduced relevance theory to the field of translation and asserts that the main claim of the theory is that translation is about making meaning between languages. Further, he proposes that a successful translation results in a successful communication (1991, p. 112). According to Gutt, relevance is determined by a ‘cost-benefit’ relationship between the amount of time spent processing meaning, compared to the amount of meaning gained. A translator will aim at translating only what is relevant to the reader, given his or her particular background and area of understanding. Gutt suggests that the final decision for a translator relates to what is thought to be relevant to the readership (1991, p. 112). Hence, relevance focuses on the cognitive aspect of translation and considers the context of the hearer’s world. If the translator decides that certain information is irrelevant to the audience, this content may become normalised in the target text. Hence, information deemed relevant will be preserved to some degree from the source text to the

target text. The perspective in relevance theory is that information can be processed with the least amount of effort, when it is sufficiently relevant to the audience.

Gutt maintains that the translator must state his or her aim early in the project, and consider while translating a text, whether the translation is achieving what the writer intended. He suggests that translators must familiarize themselves with the context of the source text, rather than merely trying to replicate linguistic features in the target language (1991, p. 12). In this way, relevance theory can bring out the context within a translation. Unnaturalness in translated texts can involve a degree of processing effort for the target audience. Further, if a text does not read naturally in the target language, the reader may have to read a text several times, thinking about the possible meaning. Such unnaturalness in a translation may be due to interference from the translator's own language, or a poor choice of wording, which can also contribute to a processing load for the reader. In Gutt's view, while relevance is fundamental, it is also important for the translator to consider the audience and what is viable for the readership (1991, p. 12). Gutt suggests that in order to address the relevance factor (determining exactly what might be relevant for any given audience), the translator may need to go beyond the task of translation and widen the knowledge of the target audience. In the following example, the translator determined that it was not relevant to include the sense of relief that the protagonist felt when the morning finally came. This decision to minimize important meaning in the source text impacts the quality of the writing in the original for the target text reader.

(2.8)

Mikage is recovering from the loss of her grandmother, and is unable to sleep (Yoshimoto, 1988, p. 9)

Mikage: *Asa ga kite kure-ta.*

Morning SUB come receive

Morning came.

The example in (2.8) also appears in (2.2) earlier in this chapter; however, in this example, a different translation is offered. In (2.8), Backus' translation, "morning came" is very factual. There is no suggestion that the speaker is glad that at last morning came due to the difficult night, and less personal involvement on the writer's part, compared to the Japanese text. The source text gives the impression that the speaker has a personal interest in or is affected by the event, and hence the original nuance of the source text has not been retained. Closer examples including the

source text sentiment might be, “I was glad to see the morning”, “at last morning came” or “morning finally came”.

According to Gutt, in relevance theory the translator may need to consider the contextual background as well as the meaning evident in the source text (1991, p. 12). In other words, consideration of the background knowledge of the target readership will be important when making decisions about how the audience will make meaning. A difficulty facing translators is a pragmatic one, where there is a difference not only in language, but also in content. Gutt suggests that a translator may unintentionally be quoting the source text author out of context, when translating into languages which have a different cultural background. Gutt refers to all these instances as “secondary communication situations” (1991, p. 12), where the translator is attempting to communicate information to a different audience. When translators attempt to communicate information from the source text author to a target audience which it originally was not intended for, translation becomes an interpretation, as it is restating the original content (Gutt, 1991, p. 12).

There are some criticisms of the application of relevance theory to translation. According to Fawcett (cited in Hickey, 1998, p. 106), this theory offers minimal guidance for translators who are not provided with anything of practical value, suggesting that it may not be explicit enough and that there may be instances of distortion of meaning in the source text in order to create relevance. Relevance theory is too general and imprecise in guiding the analysis of the socio-linguistic differences between Japanese and English. Identifying the relevance from the audience’s point of view is very subjective; hence relevance theory is not quite suitable as a main theory for this study.

2.5 The theoretical frameworks used in this study

This research adopts DTS as the main theoretical framework, with the support of Newmark’s theory. Investigating both literal and communicative aspects of translation will enable a more comprehensive and rigorous analysis of the data. Moreover, in order to reflect broad differences between Japanese and English language, the combined approach will provide a more comprehensive analysis of the socio-cultural aspects arising in the translation process. This is particularly important as the data mostly consists of culturally loaded examples of a communicative nature. In order to identify and acknowledge the cultural meaning embedded in the texts, consideration was given to pragmatic content, including socio-cultural meaning involving potential attitudinal lexemes in the discourse. It is

important that the dialogues between the characters in the novels are accurately represented; particularly Japanese ways of communicating that differ from English expression. This may include in-group (friends and family) and out-group (strangers and formal occasions) language, formulaic expressions, and culturally distinct expressions. Ideally, meaning that is evidenced in conversations in the source text novels can be represented and permitted to have the same kind of voice as the author intended in the original text. While Newmark (1988) claims that free translation is sloppy and argues for accuracy at the linguistic level, accuracy is not always possible given the broad difference between Anglo and Japanese culture and interaction style. For this reason, both Newmark's functional theory and Descriptive Translation Studies are appropriate for the research, enabling analysis of both linguistic accuracy and culture in translation.

A number of categories were adopted to discuss aspects of the translations, while reflecting linguistic and cultural elements, such as compensation, expansion, addition and omission. In examining the translations, consideration was given to certain elements of grammatical content which include socio-cultural meaning, such as potential attitudinal content in the discourse. Potential attitudinal content (PAC) refers to expressions in language that contain implicit information about how the speaker feels about what he or she is saying.

Several theorists' views support the idea of an integrated approach, incorporating culture-oriented translation in addition to accuracy oriented-translation (Venuti, 2008; Munday, 2013). For example, Venuti (2008) proposes that in order to consider socio-cultural meaning, translation studies can benefit from taking a broader perspective (2008, p. 15). Venuti suggests that it can be a useful strategy to include a degree of foreignness in translation, in order for the audience to gain a sense of the new culture implicit in the source text. He argues that this sense can be created for the reader by including less fluent target language styles, where the reader may gain a sense of the translation act, and the foreignness of the text. He suggests that in this way values other than Anglo values may shine through for the reader (2008, p. 15). Importantly, preservation and normalisation are considered not as opposites, rather connected and adopted in translation depending on what the translator deems important to convey (Munday, 2013). As Munday argues, on occasion it may be necessary to accept "linguistic hospitality" (2013, p. 96) allowing the two texts to live side by side.

It is the position of this study that the main focus in the translations is related to the difficulty in translating socio-cultural meaning. The combined approach allows examination of the communicative function within the cultural elements of the text, alongside examination of accuracy. Examining the

strategies adopted by the translators when dealing with culture-specific items may also provide insight into how successful these strategies are in promoting cross-cultural understanding within the novels.

2.6. Politeness and translation

This section discusses the politeness theories and their application in Japanese translation.

2.6.1 Politeness theory

Seminal in modern politeness theory, Lakoff (1975) examined politeness in relation to pragmatics in the 1970s. Subsequently, Brown and Levinson (1987) proposed that the theory is a universal theory and concerns the nature of politeness and its function in interaction. However, this has been disputed by a number of researchers (Ide, 1989; Matsumoto, 1988). According to Lakoff, the rules of politeness come under pragmatic competence, are indispensable in understanding language (Lakoff, 1975) and include rules that speakers use when communicating. In Gumperz (1987) view, linguistic formula and social norms of language are related to socio-cultural phenomena. This is because politeness is fundamental to co-operation in society, and this is evidenced in the conversations and relationships in the novels in the current research. A discussion of politeness would not be complete without mention of the social nature of human language and “face”, or public image of the self. Goffman (1955) describes the way in which interaction can be influenced as “face”, which he defines as, “the positive social value a person effectively claims for himself, by the line others assume he has taken during a particular contact” (Goffman, 1955, p. 213).

Brown and Levinson separate face into “positive face” (the positive, consistent self-image which hopes for approval), and “negative face” (to be free from any imposition) (1987, p. 311). Put simply, while positive face relates to being appreciated, negative face relates to not wanting to put someone out or burden others. While Brown and Levinson suggest that examples of both positive and negative face can be found in all cultures, negative face is most relevant in Japanese culture, as Japanese politeness often involves not wanting to burden others (1987, p. 61).

According to Brown and Levinson, some events can threaten face (1987, p. 236). On the other hand, a positive face can be supported through the acknowledgement of similarities with others, as well as expressing appreciation to others (1987, p. 2). By saving face for another, e.g. potential threat such as disapproval, negative politeness can be expressed. Similarly, showing respect for another person’s right to resist being imposed upon satisfies negative face (Brown & Levinson,

1987, p. 61). In Japanese society, social factors, such as status, are tied to politeness expressions and play an important role in when and how politeness strategies are used.

Since Brown and Levinson's politeness theory was established, numerous researchers have built on and made contributions to politeness theory. Janney and Arndt (1992) propose that social politeness is related to the need for smooth interaction with other members of one's group and by following social conventions (1992, p. 22). They argue that conventions may include conversational routines, politeness formulas and politeness conventions, and that this type of social politeness belongs to the category of discernment. Janney and Arndt maintain that tact, on the other hand, is rooted in people's need to maintain face, and that for the preservation of face and avoidance of conflict, people need to behave tactfully in an interpersonally supportive way (1992, p. 22). The Japanese use of tact and conflict avoidance is discussed in Chapter 5, where it is evidenced in the conversations, and highlighted through various grammatical structures and lexemes.

Reflecting on the role of politeness and the reasons why some individuals prefer to be more indirect when communicating, Leech proposes that the Politeness Principle involves minimal impolite expression, and maximising polite expression (1983, p. 80). Under the Politeness Principle, the following maxims are proposed: 'Tact', maximising benefits to others and minimizing costs; 'Generosity', minimising benefits to oneself; 'Approbation' (maximising praise for others); 'Modesty', minimising self praise; 'Agreement', minimising disagreement with others; 'Sympathy', maximising agreement with others (1983, p. 132). These maxims are particularly pertinent to politeness in Japanese culture.

Leech adopts the term "pragmatic paradoxes" for conflicts between different maxims (1983, p. 110) and argues that in Japan, the Modesty Maxim is stronger than in English speaking societies. For example, in Japanese society it would be most appropriate to be humble, and deflect praise, while in Anglo society accepting a compliment may be politer (Leech, 1983, p. 137). Leech's theory holds the view that speakers of different languages employ a similar range of politeness maxims, but differ in the weight assigned and politeness strategies chosen (Hill et al, 1986, p. 347).

2.6.2 Polite language

Brown and Levinson's (1987) seminal work in politeness research has produced much debate. While it is important to acknowledge that researchers owe much to this classical work, the

framework has been criticized in relation to Japanese linguistic politeness. According to Ide (1989), different languages have different degrees of formality, and hence the choice of formal expressions is also different. Ide proposes that discernment, or the choice of polite expressions in accordance with social convention, rather than free will has been neglected (1989, p. 223). For this reason, the current research adopts Hill, Ide, Ikuata, Kawasaki and Ogino's (1986) definition, where linguistic politeness is defined as, "language use according to human interaction, where politeness is used to establish a distance of mutual comfort and to promote rapport by considering others' feelings" (1986, p. 349). Hill et al's definition supports important aspects of Japanese socio-cultural phenomena within communication, and is therefore the chosen perspective adopted in this research. Similarly, in Watts' (2003) view, politeness equates to a variety of strategies that speakers can adopt in order to meet communicative goals, while retaining interpersonal harmony, enhancing feelings of goodwill, and showing cooperation (2003, p. 254). These attributes are the cornerstone of Japanese communication.

According to Koike, understanding politeness routines is necessary for supporting and maintaining relationships, as well as avoiding misunderstandings (1989, p. 179). He claims that success in language use not only involves learning vocabulary and grammar, but also includes skill in choosing socially and culturally appropriate expressions in the target language. For example, when Japanese people speak, care is taken to avoid offending others by not speaking directly. If an expression of regret is not expressed, or an inappropriate expression used, the speaker may be perceived as rude and hence impolite. Supporting this view, Eckert and Rickford argue that Japanese people are mindful and pay attention during the conversation, adjusting their speech accordingly (2001, p. 105). They suggest that speech production is a group interaction, rather than an individual communication, and that the collaborative effort of all participants is an aspect of politeness. Eckert and Rickford maintain that politeness is also reflected in the degree of attunement to others. According to Eckert and Rickford, the difference between Anglo and Japanese politeness relates to consideration for others in Anglo societies and modesty, consideration and respect in Japanese society (2001, p. 105). These observations point to fundamental differences in cultural systems.

When paying close attention to a cultural system, ideas about social values and the role of language in producing and supporting these values becomes apparent (Gal, 1992, p. 2). This view is supported by Ervin-Tripp (2001), who proposes that just as traits differ in different groups of people, so also do linguistic features (2001, p. 44). For example, the choice of a formal linguistic

expression in Japanese is not always a case of the speaker making an individual choice; rather, the speaker makes a choice based on the social context. In Japanese culture, discernment (reading a situation and deciding on the appropriate style and form of response) is influenced by perceived social distance toward the other (Ide, 1989, p. 230). In English conversations, speakers make their own choice of expression based on their own personal intention or volition (Ide, 1989).

2.6.3 Japanese politeness theory

Politeness language that is related to certain acts in Japanese culture is not necessarily the same as politeness language and polite acts in Anglo culture. Gumperz (1987) suggests that politeness will be perceived differently by different people in different situations and may also depend on the individual (1987, p. 1). According to Watts (2003), mutual ideas about types of behaviour and consideration for others can be found in all cultures. Watts suggests that the principles of mutual shared awareness of others include cooperation and consideration (2003, p.14).

Polite language, also referred to as “politeness formulae” (Takekuro, 2005; Ferguson, 1976) and “politeness routines” (Gleason, Perlman & Grief, 1984), has been investigated by a number of researchers. For example, according to Hill et al. (1986), social convention dictates politeness strategies. Hill et al. call this ‘discernment’, or *wakimae* in Japanese, and it is one of two strategies of communicating. The other strategy is volition, where a speaker responds based on his or her own intention (1986, p. 348). According to Ide, the discernment aspect of linguistic politeness is neglected in Brown and Levinson’s framework, and she notes that:

To behave according to *wakimae* (discernment) is to show verbally and non-verbally one’s sense of place or role in a given situation according to social conventions. In a stable society, an individual is expected to behave according to the status and the role of various levels ascribed to or acquired by that individual. To acknowledge the delicate status and the role differences of the speaker, the addressee and the referent in communication is essential to keep communication smooth and without friction. Thus, to observe *wakimae* by means of language use is an integral part of linguistic politeness (1989, p. 230).

Understanding *wakimae* or discernment and the ways in which Japanese people communicate is necessary not only to be understood and support relationships, but also to minimize offending

others. Similarly, discovering the principles of language use may occur with the discovery of what takes place during interaction in social relationships (Brown & Levinson, 1987, p. 55). For example, in Japanese society, communication includes the connection in relationships, as well as the social distance between speakers (Holliday, Hyde & Kullman, 2004).

Japanese communication can also be understood through honorifics and politeness strategies. For example, when showing deference to higher status persons, formulaic sequences used as devices of social interaction may include politeness markers, forms of address and particular formulaic expressions. Japanese language also has a way to mark the relationships of interlocutors, where distance between individuals can be created by the choice of higher, more formal linguistic forms of polite language (Ide, 1982, p. 366). This view is echoed by McGloin (1986, p. 22) who argues that distance in speech denotes politeness. Hence, in order to communicate effectively and appropriately in Japanese, learners need to have knowledge of the social rules of communicating. These rules may include understanding different degrees of politeness, such as the situation and the individuals communicating. In this way, knowledge of the Japanese communicative style, involving empathy, reserve, and in/out group relationships, is also part of effective communication.

The examples in this chapter provide evidence of politeness strategies, which depict the social relations they index. Japanese polite language involves deference, where polite forms are adopted rather than casual language (Ervin-Tripp, 2001, p. 44). Studies on Japanese politeness in areas such as honorifics (Ide, 1989) and women's language (Ide & McGloin, 1991) provide insight into Japanese social norms, where politeness has a social function.

Matsumoto and Okamoto propose that “dominant models of Japanese society and culture, stress characteristics such as homogeneity, group-orientedness, and hierarchy” (2003, p. 28). It is due to these characteristics that Japanese are said to be concerned about maintaining harmony and consensus (Doi, 1971; Lebra, 1976). Matsumoto and Okamoto argue that interaction between Japanese people often reflects these concerns, and hence, Japanese are very polite and tend to avoid confrontation in conflict situations. This may also involve trying not to overly assert one's views (2003, p. 28). According to Matsumoto and Okamoto, the Japanese are empathic, attending to non-verbal communication, while choosing indirect expression. Therefore, in order to understand the purpose of politeness in Japanese language, knowledge of Japanese communicative style is fundamental, and may contribute to cultural competence. For example, according to Coulmas, Japanese people often use expressions of apology in situations where Westerners cannot

perceive a reason for regret (1981, p. 88). However, he maintains that Japanese culture places focus on the trouble that the giver may have incurred to acquire the gift, rather than the pleasure of just receiving the gift. In his study of thanks and apologies, Coulmas notes that Japanese often say *sumimasen* on receiving a gift. In English this is rendered as ‘I’m sorry’, where English speakers would typically say ‘thank you’. He suggests that pragmatic linguistic misunderstanding occurs when the Japanese say ‘I’m sorry’, rather than ‘thank you’ upon receiving a gift (1981, p. 88). In the same way, when Westerners speaking in Japanese say ‘thank you’ instead of ‘I’m sorry’, in certain situations, the lack of discernment suggests poor cultural competence.

In Japanese, the use of honorifics is thought to be evidence of the failure of Brown and Levinson’s theory (Ide, 1989; Matsumoto, 1988). Examples of politeness in modern standard Japanese imply that key concepts have been dismissed in politeness discourse. Ide suggests that politeness in Japanese occurs due to differences in social distance (1989, p. 230). According to Hill et al. (1986), negative politeness and ideas of being autonomous are influenced by the value that Anglo culture places on individualism, which does not apply to Japanese culture in the same way. In summary, there is evidence, as Leech points out, that the “transfer of the norms of one community may well lead to pragmatic failure, and to the judgement that the speaker is being impolite” (Leech, 1983, p. 281).

In Japanese, to be *ningenrashii* or ‘human’ implies the ability to create harmonious relationships (White & Levine, 1986, p. 56). Further, it is believed that in tense situations, polite, non-confrontational styles should be prioritized (Lebra, 1984, p. 42). Bachnick suggests that it is not the in-group (family, friends, colleagues) receiving more linguistic politeness, but rather the out-group (strangers or less known people) receiving the most politeness in a given situation (1994, p. 28). In Japanese culture, *uchi* (insider) and *soto* (outsider) are defined by not only linguistic means, but also cultural and social means. For example, the status of individuals within different groups can be determined by *uchi* and *soto* language. *Uchi* may refer to one’s personal space, such as home and work, while *soto* can refer to other less personal spaces (Bachnick, 1994, p. 28). Different forms of speech, partly determined by politeness markers, enable hearers to gather information relating to the speakers’ identity. While examples of in and out-group relationships can be found in many societies, in Japan, determining in-group and out-group relationships can be complex for English speakers. Bachnik proposes that, “*uchi/soto* distinction is a major organizational focus for Japanese self, social life, and language” (1994, p. 3). She argues that, “the organization of both self and society can be viewed as situating meaning, through the indexing of

inside and outside orientations” (1994, p. 3). While *uchi* represents “we, us, our group, me, my, I”, *soto* is objective (1994, p. 28). Hence, the linguistic forms selected by speakers will depend on whether one is engaging in *uchi* or *soto* communication.

Watts (2003) makes the point that these relationships are dependent on the type of verbal interaction taking place between the speakers, and the communication involves in-group and out-group dynamics. However, Matsumoto and Okamoto warn against stereo-typing Japanese society as group-centred and not individualistic, and suggest that translators need to be mindful that “taking the in-group and out-group distinction as the deciding factor of linguistic choice can lead to an unintuitive response” (2003, p. 37). They maintain that it is important to be mindful against inadvertently creating an “essentialised picture of Japan as being group-oriented and homogenous” (2003, p. 38). In other words, it is not helpful to over generalise behaviours pertaining to any groups of people, particularly as communities and language are dynamic rather than static phenomena. Throughout the research, polite language is distinguished from very polite Japanese language, and is referred to as super-polite, as in Uehara and Fukushima’s definition of polite language, which is discussed further in Table 5.1 in Chapter 5.

2.6.4 Politeness and Japanese formulaic language

Formulaic expressions are sequences of language which are stored and used as a whole, in order to save processing effort (Wood, 2010, p. 3). Wood suggests that it is reasonable to expect that given a choice between two different ways of conveying the same message, it is more likely that a speaker or writer would use the formulaic sequence rather than a more randomly generated sequence (2010, p. 5). Similarly, Gumperz and Levinson (1996) maintain that the creative potential of language is undeniable, but that in most of our utterances we are creatures of habit, reusing similar expressions, resorting to automatic patterns (1996, p. 273). According to Wood, different translations favour or avoid certain sequences or expressions in the target text to express similar semantic and pragmatic values of the original sentence (2010, p. 6). He suggests that the choice may depend on the underlying cultural factors, such as the relationship of the people involved and the situation. Formulaic politeness expressions can also be of a volitional nature, where the speaker chooses to express politeness without following formula, rather than from one’s own volition. Alternatively, expressions of politeness may be routine, as in the formulaic expressions related to cultural meaning.

An examination of Japanese formulaic language provides insight into uniquely Japanese ways of communicating, involving connection in relationships, as well as social distance between speakers. This can be understood through the use of politeness strategies and other communicative devices, where politeness and the showing of deference is important for communicative and relational success. In showing deference to higher status persons, formulaic sequences used in social interaction include politeness markers, forms of address, such as honorifics, as well as hedges and unfinished sentences.

While there has been some debate over the translation of a number of different Japanese routine formula, the expression *yoroshiku onegaishimasu* has particularly interested researchers (Matsumoto, 1988; Ohashi, 2003). *Yoroshiku onegaishimasu* is used in a wide range of contexts, such as a greeting when people meet for the first time, as well as when making a request and passing on regards. Matsumoto (1988) maintains that the formula *yoroshiku onegaishimasu* is not to be seen only as a politeness formula, but also as a possible imposition. This is because in some contexts the speaker is dependent on the hearer and needs something from him. Ohashi (2003) proposes that the literal meaning of *yoroshiku onegaishimasu* is, ‘I make a request and I hope things go well’ (2003, p. 257). She argues that the phrase has a literal meaning and a function, where the Japanese ‘face’ is more sensitive to debt than the threat to the freedom of action (2003, p. 257). Ohashi suggests that the expression *yoroshiku onegaishimasu* signifies being a beneficiary or indebted in some way to another. She proposes that:

By saying *yoroshiku onegaishimasu*, the speaker indicates that she or he is a debtor or in other words, the speaker clearly acknowledges he or she benefits or will benefit from the hearer. Such an act is considered to be polite in Japanese. It is argued that caring for the debt is a significant politeness phenomenon in Japanese (2003, p. 270).

Ohashi’s interpretation of *yoroshiku onegaishimasu* as a linguistic form highlights the function of the expression, where there is an indication that the speaker may receive a favour or benefit from the person he or she is talking to. According to Hill et al. (1986), Japanese speakers choose specific politeness expressions, while considering the status of to whom they are speaking (Hill et al. 1986, p. 362). Formulaic tools of polite language include greetings, such as *ohisashiburine* (long time no see), excuses and apology, *sumimasen* (I’m sorry), and *yoroshiku onegaishimasu* (a politeness formula (Matsumoto, 1988) expressing apology and thanks).

The prevalence of formulaic routines leads to expectations as to what someone might say and the type of dialogue likely to follow. For example, in Japanese, it is routine to say *itadakimasu* before eating, *ojamashimasu* before entering someone's home, and *ittekimasu*, *tadaima*, or *okaerinasai* when entering and leaving the home. The types of formulaic language adopted by different language groups will not necessarily be the same. In English, formulaic expressions used prior to and after eating and coming and leaving the home are not specific.

The translation of formulaic language is discussed in more detail in Chapter 6. The next section looks at some of the factors that will be relevant to a translator when rendering polite language for English readers.

2.6.5 Politeness theory and translation

In order to translate polite language and recognise appropriate ways of rendering the source text for the English reader, it is helpful to reflect on the cultural system and the social value of empathy and politeness in relationships. Irvine argues that culture-specific principles form the basis of stylistic differentiation and provide the impetus for differentiating meaning in translation (2001, p. 77). Irvine is making the point that the linguistic structures are derived from the ideology of the Japanese language. Hence, when language is culture-bound, a good translation may require an imaginative response, as well as a deep understanding of the source text culture. Maintaining focus on the source text culture, while considering the most suitable translation for the English reader, is helpful, particularly in the translation of culture-specific items. When a translator has insight into the cultural background that has influenced the author in the writing of the original, it will enable him or her to choose the most effective wording to convey a similar text intention. Blum-Kulka highlights the way in which cultural notions determine and influence our ideas of politeness. He suggests that,

on a theoretical level, systems of politeness manifest a culturally filtered interpretation of the interaction between essential social motivation, social differentials and social meanings. Cultural notions interfere in determining the distinctive features of each of the parameters and as a result significantly affect the social understanding of 'politeness' across societies in the world (1992, p. 270).

According to Blum-Kulka, social motivation, social differences and social meanings will be influenced by politeness systems, and these are embedded in the language. In Japanese and English, where the differences are significant, a translator must consider where to preserve or normalise meaning. According to Brown and Levinson (1987), numerous misunderstanding occur in relation to polite language and what has been said and how that has been interpreted. For this reason, they argue that discussion related to language should involve attention to the social functions of language (1987, p. 2). For example, the social function of polite language can be used to signify distance in relationships.

Investigating the nature of Japanese interpersonal communication and how it relates to socio-cultural meaning will provide insights into choices that translators are required to make on how best to render Japanese polite language in translation. Moreover, these examples may contribute to the enhancement of Japanese cultural competence. Communicative style, or the way in which one communicates relates to the rules that govern speakers' appropriate production and interpretation of language (Clancy, 1986, p. 217). Clancy argues that knowledge of Japanese communicative style is essential in understanding the purpose of politeness. For example, the purpose may include the consideration of others' feelings, establishing mutual comfort, and promoting rapport. Promoting rapport is of particular relevance within the Japanese socio-cultural context, and examples of this can be found in the communications in the data of this study, discussed in Chapter 4 and 5).

2.7 Japanese *omoiyari* and *empathy* in English speaking culture

In Japanese society, understanding what others would want, and doing this without the recipient having to say anything is an ideal interaction (Travis, 1998; Lebra, 1976). In Anglo society, being able to make decisions for others is not as highly valued as showing respect for autonomy and a person's right to choose for themselves (Travis, 1998:69). Lebra (1976) argues that Japanese culture fosters intuitive listening and empathic understanding in a way that Anglo society does not (1976, p. 144). For example, while in Anglo culture it is usual for people to say how they are feeling and what they are thinking, there is no general expectation that others will be able to understand another's feelings and thoughts without it being communicated (Travis, 1998, p. 62). As Anglo society encourages the expression of feelings and thoughts, intuitive understanding may not be as essential for day to day interaction in English speaking culture, compared with Japanese culture. In Japanese culture, being able to choose for others and having others choose for oneself

is a demonstration of mutual understanding of each other's feelings and desires (Travis, 1998, p. 69).

One reason that this kind of mutual intuitive understanding exists in Japanese society may be due to the group nature and the interdependence of relationships within that group. Travis suggests that, if the group is seen to be largely homogenous, then the goals and desires of each person in the group are also considered to be similar, and thus do not need to be openly communicated (Travis, 1998, p. 69). Matsumoto supports this view where she states that the language adopted in Japanese in-groups affirms a sense of interdependence within the group, where the most important aspect is acceptance from the group (1988, p. 405). Interdependence refers to the nature of collective society, where members rely on and have expectations of others to a greater degree than Anglo cultures. Dependence relates more to individualistic communities where members are generally less tied to the expectations of others and society, compared to collectivist cultures.

Omoiyari involves not only a general understanding of another's unspoken feelings, desires and thoughts, but also a belief that one can do things to benefit that person because one has this understanding (Travis, 1998, p. 69). For example, the grammar structure *kureru*, reflects Travis' view, where she maintains that "one could not be described as having *omoiyari* if one was understanding of another's feelings, but did not *do* anything" (Travis, 1998, p. 63). Travis argues that the meaning of *omoiyari* is relatively easy to understand when explained in the context of Japanese culture. As mentioned earlier, Anglo society seems to place greater value on recognising individual differences and showing respect for each person's autonomy, allowing others the chance to make their own decisions. While Travis argues that "every element proposed for the definition of *omoiyari* can be rigorously tested, and consequently justified or rejected through an analysis of usage examples" (Travis, 1998, p. 69), she is not claiming that the concept of *omoiyari* is completely unavailable to members of Anglo society. One of the most obvious differences in the meanings of *omoiyari* and 'empathy' is that while *omoiyari* is a common Japanese expression, and essential for maintaining harmonious relations in day to day interaction, 'empathy' is not, and is not a particularly salient concept in Anglo society (Travis, 1998, p. 69). Travis argues that the word *omoiyari* is not included in the Oxford Junior dictionary, "implying that at least this dictionary's editors do not expect children to know the word, nor do they think there is a need to know it" (1990, p. 69). Further, she suggests that the word 'empathy' in English has a limited range of use and is most commonly found in the field of counselling.

According to Maynard, “there is an undoubted sense of loss somewhere between the experience of reading a work of Japanese fiction and reading its English translation” (1999, p.115). Maynard suggests that, “the concept of perspective is critical for the comprehension of text” (1999, p.20) and suggests that the English reader may fail to appreciate the effects of what is unsaid in the target text. For example, the sentence final-particle and auxiliary *te-kureru* (to give a favour) provide information on the speaker’s mental attitude toward the proposition or speech act at the time of the utterance (Nakau, 1994, p. 46), however, these culture specific expressions are often left untranslated in English. Maynard’s view is supported by Hasegawa, who proposes that, Japanese language has drastically different linguistic structures and a lack of parallelism with English (Hasegawa, 2012, p. 1).

In Maynard’s view, “language is not only understood for its informational content, but also felt for its emotion and empathy” (2005, p. 1). Maynard proposes that empathy refers to the “warm, sharing of emotion, to familiarity, and to intimacy between speakers”. Maynard discusses the importance of available strategies for sharing feelings and for encouraging warm empathy (2005, p. 1). In daily communication Maynard makes the distinction between a ‘felt emotion’ and emotion expressed in language, highlighting the functional importance of certain Japanese expressions (2005, p. 3).

Barnlund (1975) proposes that Japanese culture supports intuitive listening and empathic understanding in a way that Anglo society does not. He argues that, “the greater the cultural homogeneity, the greater the meaning conveyed in a single word and the more the word can be implied, rather than being stated” (1975, p. 162). Barnlund’s view suggests that explicit self-disclosure is not necessary to achieve empathic connection with others. This view is also supported by Travis (2006) who maintains that in Anglo society, the best way to know the feelings and thoughts of others is considered to be verbal communication. This is different to Japanese society, where people do not openly express their feelings in the same way, and hence, the best way to understand others is through one’s own intuition (Travis, 2006, p. 55).

According to Hasegawa, Japanese sentences appear ambiguous when attempting Japanese to English translation (2012, p. 166). Hasegawa is alluding to a core difference between Western and Japanese ways of relating and communicating. She is making the point that it is only in comparison to English that Japanese language appears to be ambiguous. In reality, for Japanese communicators, an unfinished sentence, rather than being ambiguous, fulfils a linguistic and

cultural function of empathy. The space, or *ma* in Japanese, holds promise and potential, rather than emptiness, which tends to be more an Anglo-centric view. In this way, what is ambiguous is relative, and these thoughts are echoed by a number of theorists (Juniper, 2003).

Expanding on the concept of empathic communication, Juniper (2003) maintains that Japanese prefer to maintain the vagueness that the language represents, instead of trying to be definitive. He suggests that, while Eastern cultures tend to prefer intuition and emotion based decision making, in the West there is an “underlying preference for clarity and logic that goes hand in hand with the deference for science” (2003, p. 49). Juniper proposes that Zen Buddhists have always been wary of the limitations of language and consider it the greatest obstacle to real understanding. The phrase *furyu monji*, literally meaning “not standing on words or letters” (Juniper, 2003, p. 49), denotes the Zen concept that no deep understanding can be transferred by the spoken word. Juniper suggests that Japan exhibits a love for the vague and ambiguous, as well as a preference for conversation with limited definite affirmations or negations. The empty space in a conversation, however, is thought to show possibility and potential for listeners to create or reflect on their own ideas, and that nothing is fixed or solid (Juniper, 2003, p. 49). In this view, two people can still communicate while remaining silent.

According to Jones (2011), silence in Japanese communication has historically been associated with truthfulness related to Buddhist understanding. She proposes that this belief originated in Zen Buddhism, where words were discouraged, in favour of silence. Further, it was thought that one could not become enlightened merely by talking about it, and chanting was thought to bring awareness of the emptiness of words (Jones, 2011, p.24). In Maynard’s (1997) view, relationships are measured more on whether individuals can understand each another without excessive talking. Maynard proposes that principle can also be extended to not only intimate relationships but also in the work place (1997, p. 154). For example, if the first person pronoun appears too often, it can sound vein or as if the speaker is pressuring the interlocutor.

House (2009) proposes that in Japanese communication, emphasis is placed on the value of unspoken meaning or intention and on saying as little as possible. She points out that there is a different evaluation of the way that words are used in Japanese communication, and this can create a challenge for the translator. House argues that, “if translators want to successfully fight their own ‘invisibility’ they must make translation visible as sites of linguistic and cultural difference and consider reconstructions of new texts that deviate from their originals” (House, 2009, p. 23).

Occasions that might involve deviation from the original are likely to be where the translation is providing target text norms of communicating. The examples in the data provide insight into the way in which translators can make their work visible through analysis of linguistic and cultural differences, which supports intercultural understandings.

2.7.1 Anglo empathy and Japanese *omoiyari*

Introduced briefly in Chapter 1, the meaning of empathy in English is defined differently from *omoiyari*. An Anglo-centric definition of empathy offered by Kassin, Fein and Markus suggests that empathy relates to “understanding or vicariously experiencing another individual’s perspective and feeling sympathy and compassion for that individual” (as cited in Hahn, Judd, Hirsh and Blair, 2014, p. 2). It is important to distinguish between empathy and the concept of sympathy. According to Hoffman, the subject of empathy need not assess the inner states or cognitive processes of a person, as an inner experience may be incidental (1977, p. 716). The Oxford Dictionary defines empathy as, “the ability to understand and share the feelings of another” (Oxford Dictionary, 2013). Kuno defines empathy as “the speaker’s identification with the person that participates in the event described” (1978, p. 206) and suggests that the empathy perspective has broad application in linguistic analysis (1978, p. 249). It is for this reason that examining empathy in Japanese and English translation has been selected as a focus of the research.

2.7.2 Empathy and Japanese culture

As discussed in Chapter 1, empathy holds an important place in Japanese culture, where, like many other non-Western cultures, importance is placed on connection with others (Kitayama & Markus, 1991). Lebra (1976) argues that for the Japanese, *omoiyari* (empathy in action) ranks high among the virtues considered indispensable for one to be really human, morally mature, and deserving of respect (Lebra, 1976, p. 38). Clancy suggests that Japan is an *omoiyari* culture (1998, p. 232) where “awareness of and sensitivity to the unspoken feelings and desires of others is to have *omoiyari*”. Similarly, Travis argues that *omoiyari* is essential to communicating successfully and maintaining harmonious relationships in Japanese society, and in this way, represents a core Japanese values (2006, p. 55). Travis proposes that when one understands the meaning of *omoiyari*, one will have insight into Japanese culture at a deep level, such as the value placed on being in tune with others, interdependence and an indirect communication style (2006, p. 56). She maintains that defining *omoiyari* is less complicated than trying to make sense of English terms for *omoiyari*, such as ‘interdependence’ and ‘group nature’. In Travis’ view, *omoiyari* works well if the group is more homogenous, as the goals and desires of each person are considered to be similar and do not need

to be openly communicated (2006, p. 69). Hence, being able to choose for others and having others choose for oneself is a demonstration of mutual understanding of feelings and desires (Travis, 2006, p.73). It is this understanding of empathy that will be referred to in the analysis of the data. A number of strategies are available to create empathy in Japanese conversation, and the task of translating empathy existing in the source text to the target text can present challenges for the translator.

Kitayama and Markus argue that in Japanese culture, harmonious interdependence is valued, and that in Western culture, overt connectedness with others or the desire to seek another's agreement is neither assumed nor valued in the same way (1991, p. 225). For example, in English conversation, the emphasis tends to be on the speaker's sense of what he wishes to say, and less on establishing a sense of agreement. In contrast to this, fostering interdependence and empathy among individuals is valued in many Asian cultures (Kitayama & Marcus, 1991). In Japanese communication, for example, the aim is to draw the listener into a shared space with the speaker. This is different to when a listener is simply hearing a speaker state a fact, say his or her opinion, or share a thought (Ide, 1989, p. 225; Maynard, 2005, p. 31).

According to Kitayama and Markus, interdependence involves the experience of being part of a larger group or social relationship, as well as understanding that one's behaviour may be determined by some of the views held by others in the relationship (1991, p. 225). The point of view being presented here is that, when one is part of a larger social group, meaning is attached to one's self concept. Morisaki and Gudykunst point out that it is important to recognize that all people have both an independent and an interdependent self-construal (1994, p. 81). For example, there are individuals in Japan whose interdependent self-construal is the primary motivator for behaviour, and there are also English speakers for whom the interdependent style is predominant (Morisaki & Gudykunst, 1994, p. 81). The current research adopts this approach as a useful consideration when discussing the behaviour of Japanese and English speaking individuals.

2.8 Translating politeness registers and gendered language

Certain challenges may face the translator when attempting to render gendered language. According to Ide and McGloin (1991) social and psychological factors dependent on the variable of gender in Japanese are complex and cannot be reduced to questions of power and only (1991, p. 11). For this reason, the researchers suggest that due to such distinctive elements of the Japanese language, research on gender, language and society can be valuable. According to Jordan (as cited

in Ide & McGloin, 1991, p.2) “sweeping generalizations about marked gender differences in the Japanese language are to be found everywhere”. Jordan suggests that, in light of this, it is important to question assumptions and examine authentic data.

Edward Seidensticker, the translator of the classic Japanese works, *The Tale of Genji*, proposes that it would be impossible to record a conversation held between males and females and to determine which lines were female lines as opposed to male lines (Seidensticker, as cited in Hasegawa, 2012, p.130). Seidensticker argues that the addition of supporting information would be necessary, such as, “exclaimed Maude”, “said George”, “wondered Aunt Margaret”, in order to provide a more meaningful translation for the English reader. Hasegawa argues that skilful use of gendered language and honorifics enables a sequence of utterances in Japanese possible without overt reference to any speaker (2012, p. 130). In the view of Ide (1982) Japanese linguistic politeness has been conceptualized as ‘discernment’ and in female speech this often involves choices in self-referencing terms and final particles (1982, p. 77). It is important to note that gendered-language tends to be exaggerated when scripted. Therefore, not having specific female markers in the translated texts does not automatically mean that a natural conversation has not been rendered in the target text.

2.8.1 Creating empathy through auxiliary lexemes

According to Lee, when a verb is combined with an auxiliary, such as *kureru*, the *soto* (outside) world described by the verb comes to have an impact on the *uchi* (inside) world through the sense of the speaker’s personal involvement (2000, p. 25). Wetzel suggests that the linguistic manifestation of the *uchi/soto* (those who are close, including friends and family, compared to more formal, distant relationships, such as employees and strangers) concept explains the directionality of the giving and receiving verbs (as cited in Hirose & Hasegawa, 2005, p. 25). The data reveals that sentences involving the verb *te kureru*, also involve the speaker’s direct involvement in meaning, and there is an affect in terms of the event described in the communication. This idea builds on Nakau’s view, where it is suggested that the *te kureru* structure conveys affect (emotion or sentiment) related to the speaker’s attitude at the time of speech (cited in Tsujimura, 2013, p. 47) i.e. a type of gratitude for some action that someone has done for the receiver. Similarly, Kuno proposes that Japanese grammar, such as the auxiliary use of giving and receiving verbs, is empathy oriented (1978, p. 110). Both the idea of empathy (Kuno) and attitude (Nakau) are relevant to the analysis of the data, where the conversations in the novels reflect the strong association between empathy, culture and language.

Lee proposes that the *kuremasu* verb refers to motion toward the speaker or location connected with the speaker. In contrast, the *ageru* verb refers to motion away from the speaker. Someone or something moves in a direction away from the speaker's point of view (Lee, 2000, p. 25). The point of view being expressed here is that "coming toward" involves the idea of the speaker receiving some benefit or being a beneficiary of another's actions. Lee maintains that when a speaker of Japanese uses verbs such as *kureru*, they not only describe the directionality of the movement of the subject but also index where the speaker stands as a potential benefactor (2000, p. 25). From Lee's point of view, "once we recognize the inherent directionality and nature of the verbs, such as *kureru*, and perceive them as 'vehicles' to suggest a beneficiary, the pieces come together to form a picture of how the verb gives the impression of the speaker's personal involvement" (Lee, 2000, p. 25).

Examples of Japanese language used to teach the grammar pattern *te kureru* are occasionally provided to students of Japanese language as a reflection tool for meta-cognition in relation to Japanese socio-cultural meaning. This is because in Japanese conversation, the social relationship between the speaker and the addressee is identified by linguistic means, whereas in English, encoding such information is optional. Hasegawa argues that, in Japanese, when the speaker is involved in the event, it is often obligatory to indicate whether it is judged positively or negatively (2012, p. 167), for example, *kare wa tegami o kureta* (he received a letter) (positive) as compared to *kare wa tegami o yokoshitekita* (negative) (a letter came for him (creating a negative feeling/unwanted letter)). The reason why the second communication is marked negative is related to the ending which does not index the action as positive; rather it is neutral and factual. In the first sentence, *kureta* indexes the action as a positive for the speaker. Such encoding does not occur in English sentences. Hasegawa suggests that when translating auxiliaries, it is important to keep in mind "translation with latitude, where the author is kept in view by the translator, so as never to be lost" (Hasegawa 2012, p. 210). She argues that it is important to follow the meta-cognitive meaning, rather than follow words strictly.

2.9 Particles in expressive Japanese

An aspect of Japanese language that is difficult to translate is sentence-final particles, which are a linguistic item enabling an utterance to be positively received by the listener. Ide proposes that in Japanese communication there are "intentional strategies to allow a person's message to be received favourably by the addressee", and that the speaker's choice of expressions will generally conform to expected norms of speech that are appropriate to the situation (1989, p. 225). Maynard

uses the term “social packaging” to describe a “socially motivated act to construct the content of the utterance in such a way as to achieve maximum agreeableness to the recipient” (2005, p. 31). One way that Japanese speakers do this is through the use of sentence-final particles, which soften the statement, minimizing confrontation.

Japanese language possesses a large number of sentence-final particles, which typically occur in conversations and signal the speaker’s sentiment and concern for the listener (Ide & McGloin, 1991, p. 23). In spoken Japanese, interactional particles (such as *ne* and *yo*) are important in facilitating smooth conversation, and are frequently used. Sentence-final particles often occur in casual conversation to achieve a feeling of empathy and shared space (Maynard, 2005, p. 35). Maynard proposes that different particles signify different meanings within a sentence, and that analysis of sentence-final particles is an important dimension of discourse analyses. Further, through the use of sentence-final particles, one is also able to express one’s attitude toward a situation.

In Kamio’s view, sentence-final particles provide information about the relationship between the speaker and the listener, and directly inform the language that will be appropriate to use (1994, p. 227). For example, a relationship between two friends will elicit a different form of language compared to a more hierarchical relationship, as that existing between an employee and a boss for example. A sentence-final particle can also emphasize the speaker’s concern (empathy) with the listener. This is reflected in the sample conversations in this chapter, where the speaker and listener’s relationship can be inferred by the syntax. In this way, sentence-final particles can provide insight into the mood and relationship between listener and speaker.

According to Maynard, early scholars viewed language as an expressive means for sharing emotion and empathy (2005, p. 10). For example, Suzuki (1764) described particles as “most essential in Japanese language as they express feelings and attitude, echoing not thoughts in the mind, but a voice from the heart” (as cited in Maynard, 2005, p. 10). Maynard suggests that above all, Japanese discourse aims to create empathy on the basis of the interlocutor’s shared experience (2005, p. 35). The empathic shared space in Japanese discourse is a central aspect to Japanese communication and culture.

2.9.1 Particle *ne*

In this section, particle *ne* as a strategy for expressing empathy is discussed. Maynard suggests that *ne* is chosen when the speaker assumes that the partner knows as much as the speaker knows about a particular situation (2005, p. 286). However, when *ne* accompanies information the partner does not know, it may contribute to a sense of shared empathy. *Ne* is also used to add a tone of friendliness at both phrase and the sentence-final particle level (Maynard, 2005, p. 287). For example, a long *nee* uttered slowly at the end of a sentence (a sentence-final particle or a phrase-final particle) emphasizes the speaker's commitment to the ideas being expressed, including admiration, sympathy and heartfelt emotion (Maynard, 2005, p. 287). By contrast, "initial *nee* is used to attract attention from someone in an empathy-soliciting way" (Maynard, 2005, p. 286). Ide and McGloin also support this view, suggesting that in Japan, importance is given to the establishment of an empathic conversational space, where the speaker's use of *nee* can be used to create rapport with the listener, or to seek confirmation (1991, p. 26).

When sentence-final particle *ne* is used by the speaker, it may subsequently also solicit a response from the listener. In that sense, it serves as an interactive function between speaker and listener, ensuring that the listener is drawn into what the speaker is saying or his "communication territory" (Maynard, 2005, p. 5). Maynard suggests that Japanese language in comparison to English is more interactive, and works on the basis of consensus. For example, a response involving a sentence-final particle is often used in casual conversation to achieve a feeling of empathy. Final particle *ne* can also include the sentiment that the speaker is asking for the hearer's agreement.

An example from the novel *Kitchen* demonstrates the way in which particle *ne* is used to solicit a response from the listener. This occurs when Eriko says to Mikage, "we're so pleased to have you here" (Backus, 2001, p. 11). In the Japanese text, Eriko says *ashita kara yoroshiku ne* (I hope things go well from tomorrow), however, the English rendering does not convey the same information as the original text. Explicit in the source text is unspoken meaning that is shared and mutually understood. The information that is implicit in the lexeme (inferred by the sentence-final particle) relates to shared knowledge between Eriko and Mikage, and all that may be involved in a new, shared living arrangement and the implications for their future relationship. Backus has attempted to retain a similar tone in the translation, by incorporating the idea that they are "so pleased" to have Mikage come to stay. However, the function of *ne* in this sentence has not been transferred into the target text, and hence the implicit understanding of Japanese communication in this conversation is not available to the English reader. Ramsay argues that the English version

is flat by comparison, because the interaction solicited through the use of the particle *ne* cannot be translated into English (2000, p. 63). Moreover, *yoroshiku* is very different from “we’re so pleased to have you here”. *Yoroshiku* literally means ‘please treat us well’ (because you are more experienced and know more than me). While the translation is adequate, the target text reads as a statement or a personal view, whereas *ne* in the source text reflects a shared understanding of the relationship. The shared understanding may involve negotiating and figuring things out when Mikage comes to stay.

Interpreting how others feel while at the same time expressing one’s own feelings in Japanese requires knowledge of how Japanese discourse is used (Maynard, 2005, p. 5). Maynard suggests that knowing how and when to include discourse markers will assist the speaker in not only understanding nuances, but also in being understood and received when speaking Japanese. The Descriptive Studies Framework (1995) - with a focus on the communicative aspect of language in translation - provides support for the sentence-final particle in translation. The decision to adopt a source text orientation (preservation) or translate according to norms of the target language and culture (normalisation) depends on the degree of adherence to the source text meaning (Toury, 1995, p. 201).

2.9.2 Particle *wa* in gendered language

Sentence-final particle *wa* has been discussed by numerous researchers (Ide, 2005, 1998, 1982; Ide & McGloin, 1991; Maynard, 2007; McGloin, 1986). While Ide (2005) maintains that particle *wa* makes women’s speech sound polite because of the ‘softening’ function, McGloin argues that particle *wa* enables the establishment of an atmosphere of sharedness. McGloin suggests that particle *wa* functions to decrease the distance between interactants by egendering common ground, and that the strategy of creating an empathic atmosphere is a very important aspect of women’s language in Japanese (McGloin, 1986, p.7). In Ide’s (2005) view, *wa* functions to minimize any imposition, proposing that it is the softening function of the particle that makes it possible to create an atmosphere of sharedness (Ide, 2005, p. 76). This particle is significant in the current research, as Eriko in the novel *Kitchen*, adopts this morpheme in her speech after a sex change from a man to a woman.

2.10 Language style

In order to adequately translate polite language, it is important to have some understanding of style in Japanese language. “Style” or “register” are terms describing the types of expressions used

in specific situations, for example, formal or informal language. Style in translation relates to the various ways in which the translator attempts to preserve the original intent of the author and the way in which embedded socio-cultural meaning is adequately translated into the target text. For example, a fundamental part of style in Japanese is the use of honorifics, which influences the formality of the speech act, the speaker's hierarchical relation in age and status, and in-group (colleagues, family & friends) out-group (less familiar people) relations (Uehara & Fukushima, 2008; Ide, 2005). Honorifics are challenging to translate, as the expressions themselves do not indicate a change in meaning, rather they indicate differences in the status between speaker and listener. According to Ide (2005), even simple expressions require a choice between formal and informal languages. The characters in the novels adopted for the current research use a variety of registers to establish their status in relation to each other.

Eckert and Rickford propose that style in language is part of a system of distinction, where a style contrasts with other possible styles, and the social meaning exemplified by the style provides a contrast with other social meanings (2001, p. 105). They suggest that the characteristic of a particular style must be directed to contrasts and shared aspects. Eckert and Rickford maintain that style differs from culture to culture, and is neither predictable nor universal (2001, p. 100). According to Irvine, style can refer to distinctive forms of expressing the same semantic meaning depending on the situation (2001, p. 77). He suggests that style covers a wide range of phenomena, such as any number of phenomena within a language that might produce differences in the text (2001, p. 77). Uehara and Fukushima propose that Japanese language possesses two distinct forms of speech: one where politeness is required and the other (plain form) for in-group communication, including friends and family (2008, p. 161). While the politeness category is used more for out-group communication, there is also a very polite level used for persons of higher status.

Table 2.1 highlights examples of polite, super-polite and plain form language that are part of the Japanese communicative style.

Table 2.1 Japanese style (Uehara & Fukushima, 2008)

Super-polite	Polite form (<i>teineigo</i>)	plain form
<i>te orimasu</i> <i>de goza imasu</i>	<i>desu masu</i> <i>ru n (o) desu</i> <i>nai (no) desu</i>	

<i>Itashi masu</i> <i>Moushi masu</i>	Complete sentence	Incomplete sentence
<i>O negai shi masu</i>		
<i>te itadaki masu</i>		

The table provides some simple distinctions between polite and plain form language. In Japanese, the *desu/masu* style is often used for the voice of the narrator, who is speaking to the reader. Maynard suggests that this polite style can provide a sense of being spoken to by the narrator with reverence (1999, p. 131). Honorifics can refer to - *sonkei go* (respectful form), *kenjoo go* (humble form) and *teinei go* (polite form), and are connected to politeness in speech. In the situation where there is not likely to be a relationship, polite language is not unusual, because informal and casual language is more typical for close friends and family.

2.10.1 Style and translation

When a translator understands the style of the language, as well as the cultural background that has influenced the author in writing the original, he or she is able to choose the most appropriate wording to convey meaning that is implicit in the source text. In Japanese communication, the difference between styles and the rationale for choosing one style over another is influenced by a number of factors, including social hierarchy, age difference, status, occupation, gender and the formality of a situation (Ide, 2005), where even a simple sentence requires a choice between formal and informal language. According to Irvine, it is helpful to reflect on the cultural system and the social value of empathic relationships, including the role of language, in maintaining that value (2001, p. 21). That is to say, culture-specific phenomena evidenced in the data, form the basis of stylistic differentiation and influence translator choices. The examples in this research highlight the challenges for the translator when working with language style and culture-bound meaning. The following sections examine formulaic language and its role in language acquisition.

2.11 Formulaic language

Despite a general perception of language being mostly governed by rules, the idea that ready-made parcels of expressions considerably aid in language acquisition and production is gaining popularity (Wood, 2010, p. 39). Much of everyday language is habitual, and this can be seen in the use of formulaic language. For the language learner, using parcels of formulaic language is likely an appealing strategy, compared to memorising rules. Some languages are more conventionalised

than others, where a variety of set expressions are used daily, as in the Japanese example of giving thanks and apologies, discussed later in this chapter. The current research adopts the term “formulaic sequence”, which has the following definition (Wray, 2002, p. 9):

a sequence, continuous or discontinuous of words or other elements
which is or appears to be prefabricated, that is stored and retrieved
whole from memory at the time of use, rather than being subject to
generation or analysis by the language grammar.

Noting a connection between formulas and fluent language use, Kuiper observed that language production may be only partly based on rules, suggesting that the speaker can modify their speech to suit the context (2000, 279). In this way, the speaker can concentrate on creating a longer discourse by combining ready-made expressions, which are less likely to detract from the conversation. This is because the role of memorized lexical phrases frees speakers to match their speech to what they want to say within the conversation, while at the same time, noticing the overall meaning, over isolated words (Nattinger & DeCarrico, 1992, p. 57). Similarly, Wray and Perkins propose that formulaic expressions that are stored and used in order to save processing effort are more likely to be used than a randomly generated sequence, due to the ease of processing (2000, p. 17). While Wood maintains that formulaic language is used more often than the creation of original expressions (2010, p. 144), the acquisition of situation-specific formulaic sequences requires a significant length of time to develop (Kuiper, 2000, p. 279).

When groups of words are used often enough together, they eventually become “wired together” (Wood, 2010, p. 144). Wood suggests that formulaic sequences are stored and retrieved as unanalysed whole words in the mental lexeme. He proposes that this view is also in line with the assumption that formulaic sequences should have less hesitations and pauses, and can be uttered faster than rule-based language (2010, p. 144). In Wray’s view, the means by which to identify formulaic sequences can include intuition, as well as research, and that there is no consistent single criterion to identify formulaic sequences (2002, p. 9). The intuition that Wray refers to likely involves a process where the listener deduces an overall understanding of meaning, after hearing particular expressions paired repeatedly in specific situations.

2.11.1 Formulaic language and language acquisition

Researchers argue that often-used expressions relating to daily routine can be expressed through formulaic language, and the experience and practice of these aids in language acquisition (Wood,

2010). Wood contends that, when a speaker can easily access these texts from memory, his or her language fluency will develop, and that these skills cut down on the effort required for communication, facilitating improved language learning. The idea that formulaic sequences are necessary in human communication is also supported by Wray and Perkins (2000), who maintain that the brain can over ride the usual processing system used when learning new words. For example, “strings of language can be generated, appropriate to the ideas linked to the stimuli, while more specific items and constructions can be placed within the formulae” (2000, p. 6). In this way, fluent speech is enhanced because routine expressions likely take the pressure off cognitive processing.

According to Wood, the ability to store formulaic sequences in short term memory is important in language learning (Wood, 2010, p. 144). Based on findings by Wood, the role of formulaic language involves second language speech fluency and comprehension, which is likely to be enhanced with increased contact and experience of formulaic language (2010, p. 84). Wood notes that, in order to become proficient in a second language, learners need to acquire a number of formulaic expressions for fluent speech production. This may require some understanding of grammatical rules which support accuracy (Wood, 2010, p. 84). While it has been found that native speakers use a larger number of formulaic expressions compared to advanced second language learners, Wood suggests that formulaic language provides a foundation for later rule-based understanding (Wood, 2010, p. 84). He proposes that the internalisation of formulaic phrases facilitates skills in writing and speech. Moreover, it is thought that foreign language skills can be enhanced when the speaker can recall formulaic phrases more readily (Wood, 2010, p. 84).

Nattinger and DeCarrico argue that “formulaic sequences are of a different nature to automatic speech, and that automatic speech is pragmatically inappropriate, while generally formulaic sequences are not” (1992, p. 30). This view is also supported by Ding, who argues that students can learn from each other, contributing to a body of shared knowledge. In turn this may enrich our understanding of second language acquisition, while “using noticed features in the output” (2007, p. 8). Ding maintains that, “pedagogically, text memorization and imitation have a legitimate place in second language education”, and that teachers are in a position to support students in their development of a repertoire of formulaic expressions (Ding, 2007, p. 9). Examples of these expressions can be found in the data in the current research, where particular formulaic expressions used in the source text cannot always be rendered with an equivalent. In the next section,

pragmatic competence is introduced, where it becomes apparent that culturally appropriate responses are possible when a language learner has knowledge of formulaic sequences.

2.11.2 Pragmatic competence

According to Coulmas, “one cannot understand, use or translate routine formulae without understanding the cognitive system of beliefs, preferences, norms and values that underpin their appropriate use” (1979, p. 239). For example, important socio-cultural meaning is reflected in formulaic language sequences, and this is evidenced in the research data. Coulmas asserts that formulaic expressions provide expression for certain types of routine behaviour, and that their meanings are conditioned by behaviour patterns (1979, p. 239). Furthermore, the study of conversational interaction can assist in examining formulaic expressions and the influence of culture on communicative style (Norton, 1996). Norton proposes that when a society is oriented toward tradition, it is likely that the members make use of formulaic language in certain situations (1996, p. 22). Wray and Perkins argue that processing short-cuts are a means of ensuring that speakers achieve successful production, and that socio-interactional formulae are a means of ensuring that the hearer comprehends what is being said (2000, p. 18). Further, Wray and Perkins maintain that, “the way we conceptualize formulaic language is contingent on culture, contextual priorities and assumptions, which we use to impose order on phenomena that, being rooted in the human brain and in society, are far too complex for us to engage in any other way” (2000, p. 317). According to Bolinger, “our language does not expect us to build everything starting with lumber nails and blue print, but provides us with an incredibly large number of prefabs” (1976, p. 1). In communication, taking advantage of formulaic sequences can be viewed as making use of scaffolding for easier communication.

2.11.3 Formulaic language and translation

Improved understanding of the relationship between formulaic language and translation can improve translation practice and the teaching of translation (Wood, 2010). Wood argues that investigating the frequency of formulaic expressions in translation can be a way of tracking formulaic language and change over time. For example, different translators favour or avoid certain expressions in the target text to express semantic and pragmatic values of the source text, at different times in history. Formulaic language is also influenced by underlying cultural factors, such as the relationships of the people involved. In this sense, the sequence is dependent on the situation.

Past research into formulaic language and translation is designed to investigate whether formulaic language is a linguistic trait that is preserved during translation (Wood, 2010). For example, in Sinclair's (1991) research involving translations between English and Italian, formulaic sequences in idioms were examined. It was found that, in English, compared to Italian, there were many more formulaic sequences based on the verb "to go" (cited in Wood, 2010, p. 272). Wood proposes that, if this finding is further confirmed by similar research focusing on other types of formulaic sequences, and in other language pairs, then it might be possible to conclude that translated texts are characterised by low frequency of formulaic sequences. Wood (2010) argues that the frequency with which a sequence appears in the source text and the target text also suggests the translator's preference for that sequence. The preference for the translators in the current study may relate to the avoidance of non-normal target text patterns of speech, and hence many Japanese formulaic sequences are not available for the English reader.

2.11.4 Japanese formulaic language

Formulaic language can be found in all languages, and examination of Japanese formulaic language provides some insight into uniquely Japanese ways of communicating. Formula in relation to polite language has been discussed by a number of researchers such as Takekuro (2005), Ferguson (1976) and Gleason, Perlmann & Grief (1984). Coulmas (1981) argues that politeness formulae are used in all communities to some degree as part of 'conversational routines', and suggests that, compared to Anglo cultures, Japanese speakers prefer politeness formulas, over personalised expressions (Clancy, 1986, p. 1). Where routines exist, there is an expectation as to what someone might say and the type of conversation that might follow. Typical formulaic expressions found in everyday Japanese conversation include *itadakimasu* (said before eating), *ojamashimasu* (said before entering someone's home or work space), *ittekimasu* (before temporarily leaving a place), *tadaima* (said upon returning), and *okaerinasai* (acknowledging a person who has returned). While English may have numerous formulaic expressions, they are not necessarily related to the same concepts as those used in Japanese communication.

Ide uses the expression *aisatsu* or 'greetings' to describe formulaic language and non-verbal rituals that "mark demeanour among interactants" (1998, p. 526) or what is expected between speakers. *Aisatsu* include daily-used expressions, such as *ohayo* (good morning), *ohisashiburi ne* (long time no see), *sumimasen* (I'm sorry), and *yoroshiku onegaishimasu* (which can mean "please look after me" or "I hope things go well"), expressing apology, thanks, gratitude and expectation, depending on the context. The formulaic expression *ojamashimasu* (literally meaning "I will get in the way"

and used when entering another person's work or living space) is also a commonly used expression (Ide, 1998, p. 509). Teaching appropriate use of *aisatsu* in different social contexts plays a significant role in child rearing in Japan. When studying expressions routinely used in child socialization, Clancy (1986) observed that the goal of socialization in Japan is to promote a general feeling that "supports the norms of verbal agreement" (1986, p. 216). Similarly, *omoiyari* (Japanese empathy) is also developed as part of youth education in *aisatsu* (Ide, 1998, p. 526).

The data in the current research reveals that Japanese language has a large range of routine formula conducive to supporting mutual relationships. For example, *aisatsu* (greeting words) indicate social boundaries and relate to social face, as opposed to private face (family and close others). In Ide's view, the marking of social relationships with *aisatsu* is a socio-linguistic practice valued in Japanese society (1998, p. 526), and *aisatsu* training begins early in a child's life through modelling and support.

2.10 Concluding remarks

In this research, a stance of cultural awareness has also been adopted as a base by which to analyse the English expressions chosen to represent the Japanese source texts. As would be expected, language items do not always easily match up because translation involves different cultures. Over the last three decades, increased attention has been paid to translation as a social act. Further, while the social and cultural aspects of translation have become important factors, examining the linguistic aspect of translation in conjunction with socio-cultural meaning helps to present a broader perspective.

A number of related theories were discussed in this chapter, and while these theories have promising aspects, the contributions of DTS and Newmark's functional theory are the most appropriate to this study. The study adopts a combined approach, the main theoretical framework of which is culture oriented DTS (1995), supported by Newmark's (1988) theory. DTS provides an approach for translating, describing and explaining data related to culture. Newmark's approach provides important tools, as it is sympathetic to socio-cultural meaning, without ignoring accuracy. This approach will provide the support necessary to address the cross-cultural understanding objectives and to assist in the consideration of whether the most meaningful translations are provided for the reader.

This chapter also introduced style in translation, translating empathy in auxiliaries, formulaic language in translation, pragmatic competence and particles in expressive Japanese. In languages such as Japanese, much of the language is implied rather than explicit, and hence the use of politeness language is a key feature. Therefore, it is often difficult to account for Japanese politeness expressions in translation.

Normalisation minimizes source text interference, and preserving source text meaning in the target text has the benefit of enriching the English readership's knowledge of the Japanese language and culture. Adopting cultural awareness as a starting point for the study of translation will assist the reader in being open to the preservation of meaning from source text to target text.

The aims of the research are to note which expressions tend to get lost, and which expressions are possible to render, and observable among all the translators. In this process, culture specific items interpreted and manifested differently in Japanese and English are examined. Specifically, the way in which empathy and politeness, evident in the source text, is translated for the English reader will also be examined.

As Japanese meaning is mediated by Japanese culture, rather than being enclosed in words or text (Hasegawa, 2012, p. 220), it is also hypothesised that some expressions would always be left untranslated, no matter how experienced the translator was. It is further hypothesised that the translation of some expressions would depend on the translator's skills and background, where more skilled translators could incorporate socio-cultural meaning with small additions to the target text.

Chapter 3 Methodology

The methodology of this study supports both literal and communicative translation, and is used to critically evaluate the effectiveness in transferring meaning. The method involved identifying segments in the target and source texts, in order to determine meaning that was preserved or normalised. In other words, identifying the translator's choice in rendering the source text, either by assimilation or adhering to target text norms was integral. Target text norms involve certain ideas that are valued by the community, such as language that is considered appropriate in certain situations and language that may be considered inappropriate (Toury, 1995, p. 55).

In order to determine accuracy in the translations of this study, componential analysis (or the breaking down of the components in each sentence) was adopted (Newmark, 1988). Textual elements in the source text, such as discourse markers, sentence-final particles, polite forms of language, auxiliaries, formulaic language, unfinished sentences, honorifics and qualifiers, were also analysed in terms of the way in which these lexical and syntactical items were rendered in the target text.

Over 700 translated expressions were analysed in this study, and those expressions were mostly comprised of culture-bound expressions taken from the novels. Literal examples, mistranslations (intentional and unintentional) and omissions were also found in the data. The translations were examined in order to ascertain how empathy and politeness are manifested differently in Japanese and English. The methodology supported the analysis of socio-cultural meaning implicit in the source texts, where both an accuracy-oriented and culture-oriented approach to the analysis was adopted.

3.1. Research design

DTS (1995) and Newmark's methodological framework (1988) were chosen to support both linguistic-oriented and culture-oriented translation analysis. In particular, this study adopts Toury's (1995) three-phase methodology, where source text meaning is placed in the target culture system. In order to identify corresponding elements and relationships between the two texts, the source text and target text were systematically examined. Corresponding language, known as "coupled pairs", was used to identify translation shifts. Finally, generalizations relating to the patterns were identified in the two texts, and reconstruction of the source text (ST)/target text (TT) pair followed. The reconstruction of the texts offers a flexible means of comparing source text and target text. Toury's Law of Growing Standardization (Toury, 1995) supported the analysis of modifications

and omissions in the translation in this study. Toury's Law of Interference provided a relevant method to examine source text linguistic features, such as lexical and syntactical patterns that are copied in the target text. These can have a negative effect on readability, because they create non-normal target text patterns.

In this study, culture-specific items, including formulaic language, auxiliaries and sentence-final particles, were examined through the method of componential analysis (Newmark, 1988). For example, notations were made in terms of the exclusion or inclusion of culture, and how economical or wordy a translation was, in order to ascertain the degree to which culture-specific items had been normalised or preserved in the target text.

Methods of translation also included "couplets", where two words are used to translate one word, deletion of meaning and cultural substitution. Emphasis was placed on the function of the various components of a text, to evaluate accuracy in translation. The method of DTS and Newmark's functional framework lent support to analysing the specifics of each element of the text, in order to render implicit socio-cultural meaning in the source texts.

DTS provided the linguistic and pragmatic tools for identifying expressions related to empathy in the text. The Japanese communicative style is manifested through both speech and silence, and this is reflected in particular linguistic structures, which are conducive to fostering relationships (Matsumoto, 1988, p. 53). Matsumoto argues that Japanese communicative style can be viewed in terms of key concepts including *amae* (depending on other's kindness), *omoiyari* (consideration, empathy), *enryo* (reservation), *uchi* (within one's own circle, private), and *soto* (outside one's circle) (1988, p. 53). Expressions involving linguistic items that support Japanese communicative style can be found in the novels adopted in the research. Empathy-invoking expressions found in the data include statements of regret, apologies, avoidance, indirectness and reserve.

Particles and silence in Japanese interpersonal communication that contribute to empathy in communication can also be found in the conversations in the data. Japanese language relies heavily upon empathy as well as intuition, and conforming to group norms is an essential aspect of communicative style (Matsumoto, 1988, p. 405). The speaker's use of the sentence-final particle *ne*, an invitation to the listener, where the speaker is asking for the hearer's agreement, is of key interest in this research.

Classifiers offered in Newmark's framework provide categories with which to analyse the data in this study. For example, the adverb *chotto*, literally meaning 'a little', is often used in requests or refusals, in order to soften the impact of the utterance. While minimising an assertion in Japanese is an important part of communication, this expression is often left untranslated in the target text. In the translator's attempt to render the source text in a meaningful way for readers, there may be a decision to normalise expressions such as *chotto*, as they are not found in English discourse in the same way.

Culture-specific items, including formulaic expressions, were either preserved in the target text or normalised (the source text meaning was omitted in the target text). For example, the translator of the novel *Kitchen* (Backus, 2001) chose to retain a number of loan words (English words used in Japanese, ordinarily written in kana script). In this way, preservation of the source text material can facilitate the spread of Japanese language and culture. For example, Backus often added an English word to explain a Japanese word, e.g., Yuichi ate the *yakisoba* noodles that were prepared. In this way, the reader is provided with support in the form of target text expressions to make meaning.

Social status and language is closely related in Japanese society and many examples in the novels reflect differences between formal and casual speech. As English does not differentiate polite language in the same way, many of the source text meanings were normalised in the target text. The research methodology (a combination of DTS and Newmark methods) supports the analysis of both linguistic and cultural phenomena in determining translator strategies and meaning that was either normalised or preserved in the target text.

3.1.1 Application of theory to European examples

In Toury's (2000) work on applying DTS to European languages, he suggests that, "translators tamper with texts to bring them closer to target cultural habits" (2000, p.47). He proposes that this can be achieved by using a host of lexical items, and provides an example for translating biblical Hebrew, adopting Hebrew grammatical and syntactical structures. Toury proposes that the lexicon would serve to give an "ancient flavour to the text, while the grammar would serve to enable a modern perception" (2000, p.47). Similarly, Venuti (2000) proposes that the Hebrew translation of a German Schlaraffenland text involves a norm-governed type of behaviour, which applies to translation of all kinds, not only literary translation (2000, p. 201). Venuti maintains that it is

through biblical and philosophical translation where most norm-oriented translation has been conducted so far (2000, p. 201).

In a Textbook of Translation, Newmark (1988), adopts French and German examples in order to discuss the importance of cohesion in translation. He proposes that forms of address are “determined by factors of kinship and intimacy” (1988, p. 57). Newmark cites a German example, “could you come?” (*Bine komtn*) proposing that “each language has opening gambits semantically reserved for exchange” (1998, p. 57). He also highlights the idea of ‘tags’ that are “used to keep a flagging conversation going: ‘isn’t it’, which require a standard response” (1988, p. 157).

3.1.2 Limitations of Eurocentric translation theories

Comparing typologically different languages presents a number of challenges in translation. Firstly, the analytical frameworks in many translation texts are European language oriented. According to Bassnett and Lefevere, culture can impact as well as constrain translation (1990, p. 4). This can be exacerbated when there are fewer one-to-one equivalents as in the Japanese case. Similarly, when subjects are excluded, the translator’s choices can affect the register of the translation. Further, meaning in Japanese communication is not always explicitly stated, and differences in the active and passive voice give rise to challenges.

Newmark (1998) proposes that to write off a word as untranslatable is absurd, suggesting that it could be delineated into a number of words or in a foot note (1998, p. 79). However, footnotes in translated literary works are not suitable for literary works. On translating, Newmark comments that, “there is rarely a translation problem when working with social culture, since the words can be rendered with one to one couplets or two words for one (Newmark, 1988, p. 98). However, the examples that are discussed mostly pertain to European culture and perhaps translating different concepts existing in Japanese language and culture would require more than two words.

In Newmark’s work, the preservation of sentence punctuation and level of naturalness is discussed in relation to grammar with French examples (p. 273) to cite just one example. Newmark also proposes that, “the more specific a language becomes for natural phenomena (e.g., flora and fauna) the more it becomes embedded in cultural features, and therefore creates translation problems (1998, p. 95). While flora and fauna terms and nuances may provide challenges in translation, particular ways of relating and communicating that diversify from European and English ways are

also worthy of investigation, however examples pertaining to Asian language and culture in general, is almost non-existent in translation text books.

In Jakobson's view, "the alleged ambiguity of Japanese language has been artificially created by comparing it with English" (2000, p. 116). Jakobson points out that languages differ in what they must convey, and not in what they can convey, and in this way, what is obligatory to encode varies from language to language (2000, p. 116). While DTS (Toury, 1995) supported the analysis of the socio-cultural system, some contradictions within the theory were found. For example, DTS proposes inclusion of source text culture, as well as the avoidance of non-normal target text expressions. However, this study shows that, due to the broad difference in cultural meaning between Japanese and English, the inclusion of source culture meaning often automatically resulted in non-normal target text patterns. When translators were faced with this dilemma in the data, they tended towards omission of source text meaning.

3.2 Data

The data was collected from eleven Japanese novels and their English translations. Examples were selected and compiled from the narratives, and involve themes relating to love, friendship, loss and grief, providing a rich source for examining language beyond a surface level of conversation. The rationale for selecting eleven novels for the study relates to the generation of credible data. Initially, it was expected that only the main novel *Kitchen* would be adopted for the study, however, in order to draw valid conclusions, it was deemed essential to cross-reference data across a number of novels. The selected novels involve everyday conversations in Japanese, rich with culture-specific and formulaic language, fostering empathy and politeness. Drawing on data from the eleven novels, it was expected that a wide variety of narratives would provide a broad range of linguistic and cultural examples. Further, it was important to have an opportunity to make comparisons across different translators.

As part of the comparative study, a bank of expressions across a variety of novels was compiled, in order to determine reliable patterns in translation. In order to achieve a valid and comparable research, the novels are of a similar genre (themes relating to family and friendships), with equal representation of gender with regard to translators. However, translators differed in age and experience living in Japan.

3.2.1 The novels in the study

The main text adopted in the study was *Kitchen* (Yoshimoto, 1988, translated by Megan Backus) and was primarily chosen because a large variety of examples relating to empathy and politeness could be found in the conversations between the characters. The majority of examples were taken from *Kitchen*, while subsequent novels provided supporting data. A second translation of *Kitchen* by Ann Sherif was also included for comparative purposes. The novel *Kitchen* has won many prestigious awards and can be described as both humorous and moving. The novel explores Japanese socio-cultural values, and hence has often been used as a teaching resource for Japanese language students in Australian high schools and universities. Yoshimoto is not afraid to touch upon difficult subjects and is said to write with a sense of *mono no aware*, or the awareness of the transience of phenomena (Stanford Encyclopedia of Philosophy, 2005).

In traditional Japanese ideology, the world and all that is a part of it is understood to be in constant change, or impermanence (*mujou*). Yoshimoto's writing captures this sentiment well, and it is this style of presenting a different way of relating to life's experiences compared to Western literary works that may be most appealing to non-Japanese audiences. Yoshimoto has also achieved success in the international market with her works translated into numerous Asian and European languages. In Italy, she has been awarded many literary prizes, where her novels are very popular.

The world portrayed by Yoshimoto is familiar to both Japanese and international audiences because the narrative addresses changes brought about by modern living, including themes of alienation from traditional values, family and individualism. The supporting novels reflect themes of spiritual discovery, life's meaning, and the stigma of being an outsider, faith and morality.

A Wild Sheep Chase (Haruki Murakami, 1982) translated by Alfred Birnbaum (1989).

A recipient of the Franz Kafka Prize, Murakami blends aspects of American and English literature with Japanese culture. This detective story involves a Japanese man on an adventure that leads him on a hunt for a sheep. Murakami is a contemporary writer who has received numerous awards for his fiction and non-fiction works, both in Japan and internationally.

Deep River (Shuusaku Endo, 1994) translated by Van C. Gessel (1995).

This story follows the journey of four Japanese tourists on a visit to India. Each tourist has gone to India for a different purpose, and each in his or her own way experiences some kind of personal discovery at the Ganges River in Varanasi. Of the four travellers, one is a tourist who has recently

lost his wife to cancer, and one is hoping to experience a Buddhist ritual to address war-time nightmares that have continued to plague him since serving in Burma. Mitsuko Naruse realizes that she is a person incapable of love after experiencing a failed marriage, and travels to India to find life's meaning. The overall themes in his writing reflect faith and morality.

End of Summer (Harumi Setouchi, 1989) translated by Janine Beichman (1993).

In this story, the protagonist, who is involved in two relationships simultaneously (one with a married man), attempts to develop the courage to free herself from conventional Japanese society, and find inner peace. This autobiographical novel tells of a woman who has been involved with a married man for eight years, and how she must come to terms with the choices she has made. The following novels were also included in the analysis, as they reflect themes of conventional and contemporary Japanese society, homosexuality, healing and fate.

Twinkle Twinkle (Kaori Ekuni, 2003) translated by Emi Shimokawa (2003).

This novel tells the story of a young, gay man, Mutsuki, who pretends to have a relationship with a woman in order to appease his parents and minimise family pressure to marry. Infact, Mutsuki has a boyfriend, while Shoko is emotionally unstable. They have each found in the other a perfect partner for a fake marriage. While the couple hopes to live happily ever after, they come to realise that all marriages have their troubles.

Lizard (Banana Yoshimoto, 1993) translated by Ann Sherif (1995).

In these six stories Yoshimoto explores themes of time, healing and fate, and how people come to terms with life's challenges. The stories are a blend of traditional Japanese and contemporary popular culture. The second half of the collection covers the topic of women struggling to cope with society's expectations.

Yoshimoto creates characters that are not afraid to talk about difficult subjects that polite society ignores. Similar to Murakami, Yoshimoto prefers to focus on the dynamics of relationships, rather than prioritize the plot, highlighting the individuals struggle to find a place in society.

N.P. (Banana Yoshimoto, 1990) translated by Ann Sherif (1994).

In this mystery tale, a writer has committed suicide, leaving behind a number of stories that he has written, however, his works may not be published because each translator who has attempted to

render the works has met his or her death. The story reveals the truth behind the ninety-eighth story.

The following novels were also adopted in the analysis as they reflect themes of divorce and infidelity.

Goodbye Tsugumi (Banana Yoshimoto, 1989) translated by Michael Emmerich (2002).

After a divorce in the family, Maria moves to Tokyo, where she receives a call from Tsugumi. Tsugumi (Maria's childhood friend) is a sickly girl, living in the Japanese seaside town where they both grew up. The two young girls reconnect back in their home town.

Amrita (Banana Yoshimoto, 1994) translated by Russel Wasden (1997).

The main character, Sakumi, loses her younger sister to suicide. The deceased actress leaves behind unconventional, extended family members who embark on a journey of grief and suffering, romance and healing.

Scandal (Shuusaku Endo, 1986) translated by Van Gessel (1986).

This novel tells the story of a Catholic writer struggling with old age and the feeling that he has not yet produced his greatest story. He meets a young girl and hires her as an assistant, however, she becomes much more than this to him to help relieve his ill wife from romance.

Norwegian Wood (Haruki Murakami, 1987) translated by Alfred Birnbaum

This story is about Watanabe, who reminisces on the old days when he was a student living in Tokyo. Watanabe, the protagonist, writes about past relationships with certain women, one who was troubled and one who was very outgoing.

3.3 Categories for data analysis

The data was separated into two broad categories - communicative and linguistic translation - and is presented in Table 1. The examples were initially located in the conversations in the novels and noted under headings, including economy of translation (whether the translations were wordy or not), containing the pragmatics of the original, deletion (information missing), cultural substitution, emphasises or excludes culture, highlights or does not communicate the message, compensation, gains and the omission of source text meaning in the target text (Newmark, 1988).

Initially, the English novels were read to glean an overall sense of the storyline. Subsequently, relevant grammatical expressions were highlighted in the Japanese novels, to cross check with the English text. The adoption of categories for identifying the various types of translations provided support for noting less typical target text patterns of communication, as well as culture-bound expressions in the source texts.

The translations in this study (introduced and examined in Chapters 4, 5, 6 and 7) were categorized into headings, including positive politeness strategies, apology, unfinished sentences, discourse markers, such as the sentence-final particles, honorifics, qualifiers, greetings, acknowledgement, future obligation (*yoroshiku onegaishimasu*), pronouns and miscellaneous.

As pronouns are not used as frequently in Japanese, and are also impacted by gender, this was included as a category. This is important, as in the novel *Kitchen*, Eriko (Yuichi's mother) undergoes a sex change and refers to herself in the first person by different terms, which cannot be conveyed in English.

The specific categories were chosen because they reflect a fair summary of expressions that were found in the novels relating to Japanese socio-cultural phenomena. For example, unfinished sentences in English are considered clumsy and odd as well as indecisive; however, in Japanese such sentences are not unusual, and include empathic meaning.

All categories were chosen for underlying culturally relevant meaning. Many of the conversations in the novels rely to some extent, on the context of the situation, where language conveys ideas or feelings, evoking the shared experience. Consequently, there is often more meaning in Japanese text than meets the non-Japanese eye.

Table 3.1 presents an overview of some of the contrastive ways in which translators rendered culture-specific language in the research. The translated texts often involved compensation (an alternative expression to that used in the source text), gain (a similar meaning existing in the source text to the target text) or omission (meaning in the source text that does not appear in the translated text). See Appendix A, for a complete list of culture-specific items from which the data for the research was generated.

Table 3.1 Categories for data analysis

Category	Examples across translators	Novel/translator
<p>Culture specific items</p> <p>This category refers to words and expressions that are implicit in Japanese socio-cultural meaning.</p>	<p>Economy</p> <ul style="list-style-type: none"> <i>itsumo sumimasen</i> rendered as ‘always good to do business with you’ <i>Ja yoroshiku</i> rendered as ‘hi’ ‘all right then, good’ ‘Well see you then’ <p>Exclusion of culture</p> <ul style="list-style-type: none"> <i>Yoroshiku onegaishimasu</i> rendered as ‘I’d appreciate your cooperation’ <i>Shitsurei desuga dochirasama desuka</i> rendered as ‘Excuse me, who are you?’ <i>Moushi wake arimasen</i> rendered as ‘I’m sorry’ <i>Ojamashimasu</i> rendered as ‘Thanks’ and ‘I should ask permission to enter’ ‘I’m coming to visit’ ‘I just stopped by to say hello’ <i>Sofubo ga watashi o sodate kureta</i> rendered as ‘my grandparents brought me up’ ‘my grandmother took care of me’ <i>Asa ga kite kureta</i> rendered as ‘morning came’ <p>Highlights the message</p> <p>‘the long night passed’ ‘the morning greeted me’</p>	<p>Deep River/Gessel</p> <p>Tsugumi/Emmerich Kitchen/Backus Kitchen/Sherif</p> <p>Deep River/Gessel</p> <p>Kitchen/Backus</p> <p>Kitchen/Backus Kitchen/Backus</p> <p>N.P./Sherif Tsugumi/Emmerich (Kitchen/Backus)</p> <p>Kitchen/Backus</p> <p>Kitchen/Sherif</p>
<p>Language forms</p> <p>Particle <i>ne</i></p> <p>Ellipses (Unfinished sentences) (<i>keredo</i>) (To show speaker’s consideration of interlocutor) This implies leaving a space for the hearer to fill in the gap. Being polite involves not being definite.</p>	<p>Fairly consistently ignored</p> <ul style="list-style-type: none"> Rendered with a Question (Do you?) ‘right’ ‘wasn’t it’ ‘Didn’t they’ <p>Mostly not rendered by any translator</p> <ul style="list-style-type: none"> Reflected with ‘but’ Though, although 	<p>Wild sheep chase/Birnbaum Deep River/Van Gessel</p> <p>Deep River/Van Gessel Wild sheep chase/Birnbaum</p>
<p>Other</p> <p>Omitted/ignored</p> <p>Culture or linguistic mismatch; cannot support the culture with no means to do so.</p> <p>Intentionally omitting meaning (for example, the omission of ‘small talk’ between characters in</p>	<p>Omitted from text:</p> <ul style="list-style-type: none"> <i>Moushiwakenakute</i> <i>Unfinished, ne, chotto, yo</i> <i>Itterashai</i> <i>Chotto</i> <i>Particle ne, yo</i> <i>shitsureidakedo</i> 	<p>Kitchen/Backus Setouchi/Beichman End of summer/Beichman</p> <p>The novel N.P. & Lizard/Sherif N.P./Sherif</p>

the ST that may have been deemed unnecessary for the target text reader)	<ul style="list-style-type: none"> • <i>Chotto tomete yo</i> reflected with ‘stop the car’ • <i>Gokatei no okusama desuka</i> reflected as ‘are you a housewife’ • <i>Oisha sama nanto oshatteimashitaka</i> reflected as ‘what did he say’ 	N.P./Sherif Deep River/Gessel Deep River/Gessel
Honorifics used according to discernment	<i>Odenwa ga haitteorimasu</i> reflected as ‘you have a telephone call’	Kitchen/Backus

3.4 Data analysis

The data revealed numerous mistranslations (unintentional and intentional), where translators attempted to avoid non-normal target text expressions), as well as omission of Japanese socio-cultural meaning in English. DTS and Newmark provided complimentary theoretical frameworks, and a suitable methodology to critically evaluate the data.

In order to identify the story line and relationships between the characters, the target text was initially read, in order to gain an overall sense of the story within the context of Japanese relationships. The source text was subsequently read, and implicit culture-bound expressions were noted. This study adopted Newmark’s (1988) coding system for the evaluation of accuracy in transferring source text meaning to the target text. The categories were created based on whether or not the target text included or excluded cultural meaning evident in the source text; whether the target text highlighted the source text message; whether the target text was economical or wordy; and whether the target text contained the pragmatics of the original text.

The analysis involved categorizing the data under headings of communicative and literal translation. Both Japanese and English expressions taken from the eleven novels were arranged in a table, and the normalised meaning was identified. Subsequently, in a second reading, meaning that had been preserved was noted. Possible appropriate substitute expressions were also noted. According to Toury, the adequacy of the target text is supported when the source culture norms are taken into consideration, however, an acceptable text is more likely when the translator is mindful of the norms of the target culture (1995, p. 201). Hence, consideration was given to the translator's choice in adopting a source text orientation involving preservation, or a translation according to the norms of the target language and culture (normalisation).

Both the lexical analysis and syntactical analysis contribute to the evaluation of the data, in order to address the research questions. The following examples demonstrate the way in which the

translator has approached socio-cultural meaning in the source text. While the two texts are similar in the source text, they are translated using different strategies in the target text.

(3.1) *Unfinished sentences*

(A) (Murakami, 2003, p. 10)

Reiko invites Nagasawa into a storehouse.

Reiko: *Nani mo nai tokoro dakedo.* (unfinished sentence)

Nothing place however

There's not much to see though.

(B) (Murakami, 2003, p. 63)

Watanabe is talking to his friend about English grammar.

Watanabe: *Souiu no wa monogoto o yori keitou tekini osaeru tameno kunren ni narun da to boku wa omotteirun dakedo.* (unfinished sentence)

That type NOM TOP thing Obj less systematically grasp POT purpose training P become COP P I TOP think however

But it does give you some kind of training to help you grasp things in general more systematically.

Examples (A) and (B) highlight two different strategies, where the same translator has rendered the unfinished element of the same source text word differently. In example (A), *dakedo* (however) is rendered as “though”, at the end of the target text, similar to the source text. In text (B), *dakedo* is rendered as “but”, placed at the start of the sentence. In the source text *dakedo* gives the impression that the speaker is open to other opinions. Maynard suggests that, “by avoiding finality, these dangling connectives render statements less offensive” (Maynard, 2005, p. 326). The English renderings are suitable and conform to English speaking norms.

In example (A), within the DTS theoretical framework, corresponding segments are identified, or “coupled pairs” (*dakedo* and “though”), to identify obligatory or non-obligatory translation shifts. Subsequently, generalizations of the patterns identified in the two texts are made. DTS S-universals suggest that the target text tends to be longer, and this is evidenced in the longer target text in example (B). In example (B), the sentence reads as a target text norm, where “but” renders the unfinished sentence in a different place in the target text. The function of the unfinished element in the source text is not the same in the two texts. The unfinished element in the Japanese

sentence softens the personal opinion. However, while the inclusion of “though” in example (A) may also serve to soften the speaker’s statement, this aspect of communication in English is less important than in Japanese communication.

Newmark argues that the translator can deviate from literal translation when there are good semantic and pragmatic reasons for doing so (1988, p. 68). According to Newmark, while accuracy is aimed for, there are no absolutes in translation because the translator must constantly grapple with the balance between accuracy-oriented translation and word economy (Newmark, 1988). This idea is evidenced by the length of some of the translations in the data. In example (3.2), the omission of *kureta* in the target text does not alter the essential meaning of the translation.

(3.2)

Auxiliary

(Ekuni, 2003, p. 159)

The protagonist is talking to her friend about a shared acquaintance, Shoko.

Shoko ni mo sou tsutae-te oite kure-ta.

Shoko P also that say-LINK- for later receive

Make sure Shoko knows.

In example (3.2), the auxiliary *kureta* is not rendered in the target text. In the source text it is evident that the speaker is pleased that Shoko was informed. The translation is quite different from the original. A more accurate translation would be, “he let Shoko know about that *for me*”. The nuance is different in the target text, because explicit in the source text is an appreciation of the fact that someone informed Shoko, which is not evident in the target text.

Within DTS there is an abandonment of one to one meaning and linguistic equivalence. For example, the source text message does not have a fixed meaning, and there is a meeting of both source text and target texts at the intersection of cultural systems. In DTS, this difference between source text and target text is referred to as S-universals, or differences between texts in ST-TT comparisons. However, in 3.2, the source text meaning could have been made explicit with a simple addition of “for me”.

With the awareness that words hold much more than dictionary meaning, expressions reflecting cultural understandings in the current research were noted as examples providing cultural contrast.

Sentence final particles, hedges (e.g., *chotto*), unfinished sentences, polite language, pronouns and formulaic language were subsequently highlighted in the text analysis. During the reading of the English translations, expressions that seemed unusual in English were noted. This was because those expressions pointed to content in the source text that, in translation, created non-normal target text patterns. Finally, the compilation of the source text expressions was cross referenced with the English translations in the target text. Completed texts were compiled with page numbers and gloss, as in the examples.

Pragmatic function was addressed through the communications that relate to an acknowledgment of being a beneficiary, appreciation, exclusion and inclusion of culture in the final message, and highlighting the final message. Accuracy was evaluated through Newmark's (1988) componential analysis, investigating individual segments of the sentence, including couplets, where two words may be used to render one source text word.

(3.3)

Substitution, deletion, final particle *yo/ tadaima*

Mutsuki is talking to the protagonist about his preparation for the evening meal (Ekuni, 2003, p. 177).

Mutsuki: *Tadaima. Korokke o kat-te kita yo.*

I'm home. Croquette OBJ but come PAST P

Hi, I got us some croquettes.

The methodology examines substitution as a translation strategy. In (3.3), the formulaic expression *tadaima* (I'm home) has not been rendered. Rather, a substitution is offered, which neutralises this frequently used Japanese expression. The example reflects Toury's view, where in translation there is often tension between semantic and pragmatic meaning (1988). DTS focus is on the relationship between socio-cultural factors and linguistic choices, where T-Universals (based on the study of target texts as compared to source texts) focus on features that characterize translated language, compared to naturally occurring language. This involves the target text, where meaning is normalised using lexical simplification and conventionalized terms (Toury, 1988) as evidenced in (3.3). In this communication, accuracy in terms of target text norms would suggest that "hi" is appropriate in the target text. However, the expression "Hey, I'm home" is more accurate, although, "hi" suggests connection (one of the functions of *yo*).

(3.4)

Preservation

The protagonist asks Shoko about her father's presence at a recent gathering (Ekuni, 2003, p. 99)

Otousan mo irashita no.

Dad POL also there POL PAST P

Was your dad there too?

In (3.4), on one level it could be said that the source text meaning has been preserved in the target text, as the translation is not incorrect. However, in the source text the polite word for referring to someone else's father is used, creating a level of formality in the relationship. In the target text, the expression for father (dad) is casual. In Newmark's theory, in communicative translation, occasionally under-translation may be a better choice, even if the result is a loss of semantic content (1988, p. 108). This is similar to the idea of lexical simplification within DTS (1995). As the interlocutors are friends, the translator has likely chosen the casual term "dad", as opposed to the more formal term "father".

The cultural and attitudinal analysis was met by the pragmatic function of the analysis, which highlighted socio-cultural elements, revealing underpinning cultural and attitudinal factors behind the expressions. DTS three-phase methodology was adopted in order to undertake a textual analysis of the source text and the target text, identifying cultural meaning and relationships between corresponding segments in the two texts.

(3.5) Particles and culture specific items

Chika is talking to Mikage about Eriko's death (Yoshimoto, 1988, p. 26)

Chika: *Atashi ne, ano yoru, mise ni detena-kute sa, Erichan no shi ni me ni mo ate-inai no yo.*

I (casual) P that night shop P leave –LINK- NEG P Eriko NOM death P witness NEG PP

You see, I wasn't working that night and I didn't witness dear Eriko's death.

In text (3.5), the translation is economical as the length is similar in both texts. "Dear" is used as a replacement for *chan*, which adds a similar nuance to the source text. In this way, it could be said that culture has been included (or that the culture has been emphasized). The initial use of particle *ne* and pronoun *atashi*, indicating an in-group or close relationship in the source text, has been translated into "you see" as a softener. These strategies serve to retain the pragmatics of the

original text and highlight the original message (compensation). Socio-cultural aspects of the source text wording, such as the pronoun, and grammar contribute to the translator's challenge.

(3.6) Honorifics (Yoshimoto, 1988, p. 114)

Okuno is talking to Mikage about her feeling related to Yuichi. She is cross.

Okuno: *Okuno to moushi-masu. O-hanashi ga atte kima-shita.*

Okuno P called POL. HON talk SUB is come PAST

My name is Okuno. I've come to speak with you.

In (3.6), the message is clear in the translation; however, culture-bound meaning is excluded in the target text. This is because the polite form used in the source text does not translate into English. Okuno and Mikage are always at odds due to the fact that they both like the same boy. Okuno is cross and frosty when she speaks to Mikage, maintaining distance by using polite language. The translation is economical, as the length of the texts is similar. However, the translation does not portray the idea that Okuno is angry in the same way in English, as it does in Japanese. This is because honorifics in the source text are synonymous with a very polite text. Following the method of DTS, once the text has been situated in the target culture, and corresponding segments or coupled pairs are identified.

(3.7) Polite and plain form language (Yoshimoto, 1988, p. 145)

Mikage recounts a situation where she received an important call.

Mikage: *Denwa ga natta. Toru to furonto ga ita. O-denwa ga haitte orimasu. Sono mama o-machi-kudasai.*

Phone SUB ring PAST answer P front desk SUB is PAST HON phone call SUB is –LINK-POL that way HON wait please

The phone rang. When I answered it, the person at the desk said, you have a telephone call. Please hold.

The translation in (3.7) is economical and the message is conveyed. While the super-polite language and honorifics have not been conveyed, the difference in register (plain casual form and polite form) is differentiated in the target text with the lexeme “phone” and “please”. The translation is suitable for the target text reader, rendering the source text meaning adequately for the target culture context.

(3.8) Pronouns (Yoshimoto, 1988, p. 68)

Eriko is speaking in both following examples. She is talking to her son in text A, and Mikage, her son's girlfriend, in text B.

A: Watashi wa shindara, anta hitoribochi yo.

I TOP die if you alone P

If I should die, you will be left all alone.

B: Itsumo atashi, mada nete-iru-n-dakedo nandaka onaka ga het-te ne.

Always I still sleep-LINK-PROG-but somehow hungry SFP

You know, I'm always hungry in the morning, even though I'm still sleepy.

Eriko uses a different expression to refer to herself in each expression. The choice of pronoun reflects her relationship with the hearer, and this meaning is not transferred to the target text. In both target texts, the pronoun is rendered as "I"; however, in text (A), *watashi* is more formal, and may reflect the sobriety of the situation being discussed. In text (B), the conversation is between Eriko and Mikage about eating, and so the occasion is not as serious as that in text (A). Adopting Newmark's categories, text (B) offers local colour and delivers the message, which is achieved through the use of "you know" and could also be a substitute for particle *ne*.

(3.9) Formulaic language

Mikage arrives at Yuichi's house (Yoshimoto, 1988, p. 15)

(A) *Ojamashimasu.*
bother

Thanks.

(Yoshimoto, 1988:36)

(B) Mikage arrives at her old apartment

Ojamashimasu.
bother

I should ask permission (to enter).

In (3.9), the same word found in the source text (A) and (B) is rendered differently in the target texts. In text (A) the expression is very casual, while the second rendition is more formal. Cultural

meaning is not conveyed in either text. In text A, the translation is economical and *does* convey meaning that follows normal target text patterns. While the context and surrounding actions and text may be a reason for the translator's choice, it is also likely that the author chose "thanks" in this example to highlight the relationship between the two characters, and to make sense for the target audience. However, socio-cultural meaning has been omitted. A more literal translation based on the wording in the source text for (A) would be, "I hope this isn't a bad time". However, as Yuichi and Mikage are friends, this has likely influenced the translator's choice in omitting the source text meaning in the target text. In text (B), Mikage is alone and talking to herself. This is a more unusual expression, and can be seen as humorous; however, in English a non-normal language pattern has been created. A more appropriate expression conveying similar meaning might be "I'm back here again".

3.5 Concluding remarks

This chapter introduces the research design, the novels and the way in which the data was collected. The categories for the analysis are introduced, supported by a number of example translations. The application of theory to European examples and potential limitations of European theory for Japanese translation is also briefly introduced. With a focus on the communicative aspect of language in translation, DTS (1995) and Newmark (1988) provided an integrated methodology for the analysis.

At a syntactical, pragmatic and lexical level, the analysis provided a systematic way of analysing the source language texts, while a number of categories were established for the data analysis of this study. Preservation of source text meaning facilitates the exposure of culture and may provide interest for those who are interested in Japanese culture. One of the benefits of assimilating socio-cultural meaning for the target text reader is the contribution to new ways of interpreting the world and culture, rather than reflecting an Anglo-centric way of assessing the world. In translation, it should be possible to reveal new ways of perceiving, by including the spirit of a culture and language. It is important that translation research has the opportunity to highlight culture and challenge readers in the area of socio-cultural communication. Moreover, viewing the world through Anglo-centric views is limiting, and translation can play a role in broadening one's view of the world. The methodology informed by Newmark's functional framework and DTS supports both literal and communicative translation in the transference of meaning in the novels and addresses the research questions.

Chapter 4 Cultural adaptations: translating empathic communication

This chapter presents a pragmatic analysis of the data. The analysis focuses on the way in which an empathic space is created in Japanese communication and rendered in the translations. Meaning that may have been gained or lost in the translation process, as well as socio-cultural understandings embedded in the texts, will be discussed.

In order to translate effectively, it is necessary to have a good understanding of the source text culture, as well as an understanding of the subtleties of both linguistic and socio-cultural phenomena pertaining to that culture. Kramsch (2006) proposes that it is important to understand that language involves symbolic forms and not only vocabulary items. She argues that forms of language may be understood as “embodied experiences” and “emotional resonances” (2006, p. 251). Kramsch makes the point that competence includes the process of making meaning, and this may also involve an emotional or felt sense of meaning in relation to cultural phenomena. She suggests that the source text is embedded in cultural context in which meaning, communicative intent and intrinsic relationships can be found (2006, p. 251). This is evident in the conversations taken from the novels, where a different meaning is often rendered in the target text due to cultural and grammatical differences.

As most of the data in this study relates to culture, this highlights the challenges in rendering culture-specific language, and hence two chapters are dedicated to the place of culture in translation. In this chapter, expressions involving the speaker’s attitude toward the addressee and potential gratefulness, as well as empathy, are examined under the Descriptive Translation Studies framework (Toury, 1995), and supported by Newmark’s functional theory (1988). This chapter highlights a number of linguistic strategies employed by the translators to incorporate source text meaning related to the fostering of empathic communication.

4.1 Particles and empathy

In this chapter, differences between the Japanese and English expressions are explained, and insight given into a number of strategies adopted in the translations, as well as a deeper insight into Japanese expressive meaning and creating empathy in communication. Expressive meaning refers to the expression of one’s attitudes beliefs or emotions (Hasegawa, 2012, p. 50). Ochs and Schieffelin argue that “beyond the function of communicating referential information, languages are responsive to the fundamental needs of speakers to convey and assess feelings moods

disposition and attitudes” (1989, p. 9). An important aspect of creating mood in Japanese communication involves empathic communication with others. For example, Maynard suggests that the Japanese speaker adopts particles to share his or her emotional attitude and “offer access to encapsulate, express and share feelings” (1997, p. 87). In her research into particles, Tanaka (2000) proposes that particle *ne* for example, is an important device used for turn-taking management, to regulate listening among participants, to display affiliation, to repair communication, to create collaborative communication and to confirm a point of agreement (2000, p.1135). (See also, Morita (2005), for a more indepth discussion of Japanese particles and empathy).

The conversations discussed in this chapter hold expressive meaning, where attitudes explicit in various forms of Japanese language can be gleaned. For example, acknowledgement of being a beneficiary of another’s actions and empathy with others that is evident in many of the conversations in the novels. Travis argues that the Japanese understanding of *omoiyari* represents what scholars attempt to capture in the use of English labels such as “interdependence” and “indirectness” that are often used in describing Japanese society (2006, p. 56). However, because *omoiyari* is different from Western empathy, it is not always rendered effectively. The following section will examine linguistic strategies used to maximise agreeableness in Japanese communication.

Particle *ne* can also be used as an interpersonal communication strategy. In chapter Two, it was mentioned that the use of *ne* may serve to elicit or ask for the hearer’s agreement. Trent (1997) suggests that *ne* functions to create a sense of allegiance with another, as well as sharing information. This is to show that the value of the speaker’s comment is acknowledged by both parties as information that is mutually understood (Trent, 1997, p.154). In Kamio’s view (1994), including the sentence-final particle allows a speaker to linguistically mark the “information territory” to which his or her statement belongs. This territory that Kamio refers to is the “space around the speaker where he claims his own presence, and represents territory in the informational structure and syntax of language” (1994, p. 227). Kamio suggests that this concept of territory plays a major role in the linguistic structure of politeness (discussed in Chapter 5), as well as the selection of particular grammatical constructions in Japanese.

The examples in this section highlight where the speaker has used sentence-final particle *ne* to show empathy with the listener, seek agreement, create rapport, or confirm and share thoughts or

ideas. When meaning is represented very differently through grammar or lexemes in the two texts, the translator will either employ a strategy in the construction of the target text, or neutralise source text meaning.

In the following examples, the speaker uses particle *ne*, asking for agreement to what he believes is shared information with the hearer. The use of final particle *ne* gives the feeling that the speaker is asking for the hearer's agreement or seeking confirmation or connection (Maynard, 1997). The English translations by comparison appear more like statements or facts, devoid of the same nuance as the source text.

(4.1)

Sotaro, Mikage's former boyfriend, has discovered that she is in town, and asks how long she will stay. Mikage replies that she does not know. Sotaro suggests that she really needs to consider her plans to stay more deeply (Yoshimoto, 1988, p.40).

Sotaro: *Chanto kangae-nasai ne.*

Properly think-IMP SFP

Well hadn't you better decide?

In (4.1), the target text is phrased as a question, rather than an imperative as found in the original text. While the speaker is giving a friendly order to the listener in the source text, the order is softened by the inclusion of sentence-final particle *ne*. However, the target text could sound like the speaker is patronising the listener. The translator's choice to render the target text with a question is a strategy that creates a shared space, similar to that created by particle *ne*. However, it is also much more confrontational than the source text. This is because the source text is represented in English as a rhetorical question, which comes across as more confrontational, without the same nuance implicit in sentence-final particle *ne*. The source text meaning is minimized and becomes more confrontational as the target text translation does not suggest a shared space of communication.

This interpretation reflects a different principle underlying Western and Japanese communication, that is, a shared space where the speaker and listener are in tune with each other and not talking in isolation. The mechanism for maintaining the shared space or staying in tune within the shared conversation is the inclusion of *ne* at the end of the sentence. This use of *ne* functions to remind or recall the attention of the listener back into the speaker's content. In other words, *ne*, a

reminder of the hearer's knowledge, confirms that the information or suggestion is shared. By contrast, speakers in an English conversation may often find themselves called into the conversation with expressions such as "you know". However, this is not the same as the implicit function of the frequently used sentence-final particle *ne*, where the listener is not cued in during the conversation in the same way. Hence, the English listener can become a passive recipient of another's utterances.

One way to remedy the sentence-final particle problem in translation is to make the implicit information explicit. For example, by paying attention to the author's emotive attitude and then reflecting that sentiment in the target text, a similar nuance may be evoked. In (4.1), a more literal translation would be, "think carefully about your decision ok?" or "best not to be rash with your decision alright?" or "think it through carefully ok?". This strategy is supported within the framework of DTS (1995), where emphasis is firstly placed on identifying the relationship between the two texts (the source text and the target text), and secondly, situating the source text within the target cultural system, and considering a textual analysis of both texts (Holmes, 1998, p. 71). This process is followed in order to identify relationships between the corresponding segments. Where a segment is not represented, the cultural meaning is potentially inaccessible to the reader.

(4.2)

Mikage is talking to Yuichi about the way in which they have both experienced the death of a loved one. Empathy is found in the way Mikage expresses her feelings about their friendship (Yoshimoto, 1988, p. 82).

Mikage: *Watashi tachi ga naka ga ii no wa*
 We SUB relationship P good NOM TOP
guuzen to shitara sugoi wa ne.
 by chance if amazing SFP SFP
 The fact that we're friends is amazing.

In (4.2), the sentence-final particle (SFP) *ne* creates the sense that the information is being shared and potentially agreed upon. The interlocutors agree that if their friendship is merely "by chance", that it is amazing. SFP *ne* serves an interactive function between Mikage and Yuichi, where

Mikage draws Yuichi into the conversation, which proceeds on the basis of consensus. Particle *ne* ensures inner agreement (Lebra, 1976); however, in the translation, *ne* is not represented.

Ne acts as an important cultural indicator and can be rendered with an equivalent effect by adding the tag “isn’t it”. This creates a sense of a shared conversation. In (4.2), the addition of a tag would render the text more accurately. In Newmark’s (1988) functional theory, the source text is economical; however, it does not highlight the source culture, as sentence-final particle *ne* has been neutralised in the target text.

(4.3)

Yuichi has come home with a word processor and Mikage expresses her delight (Yoshimoto, 1988, p. 44).

Mikage: *Yokatta wa ne.*

Good PAST SFP SFP

That’s great.

In (4.3), the shared conversation of the source text is not transferred to the target text. The translation makes it clear that the essence of the source text has been captured, reflecting the notion that “it’s great” that Yuichi has brought a word processor. However, it fails to convey the sentiment that the two speakers have created through the use of sentence-final particle *ne*. In the source text, the focus is on an inclusive dialogue between two people, implied through the inclusion of sentence-final particle *ne*. However, in the target text, the focus changes to a declaration of one person’s view. A closer translation could be created by adding “isn’t it?” or “don’t you think?”.

(4.4)

Chika is talking to Mikage about Eriko, who has passed away. Using *ne*, Chika creates proximity and hence empathy with Mikage (Yoshimoto, 1988, p. 106).

Chika: *Sore hodo sou kanji-nakat-ta keredo ne, soko ga maa, mata kurai tokoro ne.*

That much so feel =NEG =PAST however P there P well again dark place SFP

I didn’t feel it so much at the time, but she was in an even darker place.

In (4.4), the interactive aspect of the source text created by *ne* is not transferred to the target text. Again, the target text sounds like a statement or personal view, and it is not clear that the listener has been drawn in to the dialogue. Without the use of the final particle, the utterances can sound like declarations, rather than something the hearer knows. Strategies that support the original nuance of the source text are important in order to render the conversation accurately for the target text reader. According to Nida, it is important that each of the participants in the source text is represented with the authors intended meaning (1964, p. 170). However, this is challenging to achieve when very different languages are involved. Within the theory of DTS, the way in which a translation will be likely interpreted within the target culture will be a governing factor in the choices made by the translator (Toury, 1995). In (4.4), a simple strategy towards providing a closer translation would be the addition of the tag “you know”.

(4.5)

Mikage bids Eriko goodnight (Yoshimoto, 1988, p. 20).

Mikage: *Ja asa ne.*

Well morning SFP

Well, see you in the morning.

In (4.5), the target text meaning does not affirm that the listener has been drawn into the conversation, as there isn't the same degree of empathy, which is provided in the source text by the inclusion of particle *ne*. The addition of “well” may be a translator strategy of compensation, for the shared, confirming aspect of particle *ne*.

(4.6)

Midori is telling her friend about being unable to do the laundry (Murakami, 2003, p. 89).

Midori: *Kyou wa dekimasen deshita kedo ne. Zan nen desu ne.*

Today TOP do NEG-POL COP PAST however SFP. Too bad COP SFP

I couldn't do it today of course. Too bad.

(4.7)

The protagonist is not surprised that Nagasawa passed the exam (Murakami, 2003, p.110).

Maa touzen deshou keredo ne.

well to be expected COP however SFP

Of course I'm not surprised you passed.

In (4.6) and (4.7), a similar strategy is used. The inclusion of the expression “of course” suggests a shared space, where the speaker and listener are not talking in isolation. In example (4.6), *zannen desu ne* is a very different meaning from “too bad”. This is because “too bad” is rather blunt, and would be rendered more closely as, “that’s a shame, isn’t it”. In both examples the target text lacks the same level of empathy found in the source text due to the omission of an equivalent to sentence-final particle *ne*.

Apart from *ne* representing the idea of asking for agreement to what may be considered shared information, *ne* can also simply be a way of creating rapport. Maynard lends support to this view, suggesting that in Japanese culture, shared perspective-based experience leads to mutual understanding (Maynard, 2001, p. 679). Further, mutual understanding likely involves a degree of shared empathy between interactants. In conversation, this can be represented by sentence-final particle *ne*. However, while English speakers can articulate an empathic response through volition, or selection of words and expressions to convey empathy, linguistic items that implicitly function to create a sense of mutual understanding are not available in English in the same way. Therefore, these subtle differences in perspectives are difficult to render. According to Miyazaki and Ueno, “to understand the other requires sending out one’s perspective as a delegate to the other”, and in the process “to recreate the other’s feelings and emotions from that perspective” (as cited in Maynard, 2007, p. 103). In other words, to understand the other person (or the listener) requires an attempt by the speaker to discover the feelings of the other, experienced from their perspective.

4.1.2 Using a tag to render *ne*

Various markers provide the possibility for readers to experience the process taken by the translator (Maynard, 2007). Particle *ne* is one such marker. As mentioned earlier, a similar nuance afforded by particle *ne* can be conveyed through the addition of a tag, such as “you know”, which would equally perform the function of sentence-final particle *ne* in soliciting a response from the listener. In this sense, a tag can serve as an interactive function between speaker and listener, ensuring that the listener is drawn into what the speaker is saying. Due to the frequency with which this particle is used, a number of authors propose that Japanese in comparison with English is a more interactive language (Ramsay, 2000, p. 63; Ide & McGloin, 1991; Maynard, 2005, p. 5).

The following communications highlight a simple strategy incorporating a tag to represent sentence-final particle *ne*.

(4.8)

Eriko expresses her concern that Mikage is not eating and may not be well (Yoshimoto, 1988, p. 12).

Sensei: *Mikage san, nani mo tabete na-kat-ta mono nee.*

Mikage, nothing eat NEG PAST thing SFP

Poor Mikage, you didn't eat a thing at dinner **did you?**

(4.9)

Kobari speaks to a female colleague from the office who has been having a tough time at work (Endo, 1986, p. 19).

Kobari: *Taihen deshi-ta ne sakki.*

Hard COP PAST SFP before

They gave you a bad time back there **didn't they?**

(4.10)

Yuichi is talking to Mikage about his mother and her zest for life (Yoshimoto, 1988, p. 93).

Yuichi: *Omoi-tsuki dake de ikite-iru kara ne.*

thinking only P living PROG because SFP

As soon as she gets an idea in her head she does it **you know.**

4.1.3 Using addition and substitution to render *ne*

Vinay and Darbelnet describes the process of adding lexemes in the target text as, “introducing information which is present only implicitly in the source language, but can be derived from the context or situation” (cited in Namy, 1978, p. 25). This implicit source text information needs to be made explicit in the target text. Communications where the same word or particle in Japanese

is translated differently suggests that socio-cultural meaning is evident, as in the following utterances.

(4.11)

Suguro requests a call from his girlfriend (Endo, 1986, p. 96).

Suguro: *Konban denwa o kudasai ne.*

This evening phone call OBJ please SFP

Call me tonight **ok**?

In (4.11), a similar strategy used to render sentence-final particle *ne* is the addition of conversational lexemes such as “ok”.

(4.12)

Reiko is talking to her friend about teaching the piano (Murakami, 2003, p. 11).

Reiko: *maishu doyoubi no asa ni sono onna noko ni piano o oshie-ta to iu*
every week Saturday NOM morning P that girl P piano OBJ teach PROG PAST
tokoro made datta wa yo, tashika ne.
place to COP PAST SFP SFP likely SFP

Let’s see, I think I had got to the point where I was giving piano lessons to the girl every Saturday morning.

In (4.12), *ne* in the source text catches the listener’s attention and brings the listener into the speaker’s domain. The inclusion of “let’s see” attempts to create a similar effect to the final particle *ne*, where the softener comes at the start of the sentence. In this way, the interactive aspect of particle *ne* is rendered to some degree. In Newmark’s (1988) framework, the cohesive level of translation involves both the structure and the mood (empathy) of the text, and in this example there is inclusion of culture and highlighting of the message.

(4.13)

Mikage is talking to her friends about her upcoming trip to visit Yuichi (Yoshimoto, 1988, p. 68).

Mikage: *Ja watashi wa yo nige ne.*

Well, I TOP night fleeing SFP

I guess you could say I'm fleeing by night.

In (4.13), the phrase, “I guess you could say” is an attempt to render particle *ne*, where a sense of proximity and rapport is created by the way the speaker draws in the listener, creating an interaction. When some information is lost in one place in a translation, it can be compensated for in another (Newmark, 1988). The data suggests that while there is no precise pattern in the translation of particle *ne*, generally when a similar meaning to particle *ne* (suggestion of conversational rapport) can be found elsewhere within the target text, the tag or additional lexeme is omitted in the target text.

4.2 The assumption of another's knowledge

Sentence-final particles can also be used to express the assumption of the listener's knowledge. Earlier, *ne* was introduced as a sentence-final particle, which provided a sense of shared empathy. The sentence-final particle *ne* can also be used to involve the speaker's judgement of the listener's knowledge. In other words, the speaker expresses his or her assumption of the listener's knowledge in relation to what is being discussed. In this way, the Japanese language is also based on the speaker's awareness of the listener's knowledge. Maynard uses the phrase “information territory” to describe a type of psychological experience, and suggests that levels of communication include, cognition, emotion, and interaction, which all contribute to defining the relationship between the speakers (2000, p. 122). Maynard argues that while these aspects are necessary in all communication, the cognitive level is most closely related to the psychological process of communication.

The following communications highlight the way confirming *ne* has been rendered in English through the incorporation of additional lexemes. The additional lexeme evident in the target text is not to be found in the source text, as the sentence-final particle creates the interactive nuance.

(4.14)

After a long break from seeing each other Yuichi and Mikage find it odd to talk about the weather (Yoshimoto, 1988, p. 38).

Mikage: *Nande futaride hisashiburini atte tenki no hanashi o*

Why two people after so long meet weather NOM talk P
shiterundarou ne.

doing PROG likely SFP

Funny isn't it, we haven't seen each other in all this time and we talk about the weather.

The addition of the wording “funny, isn't it”, creates rapport and connection with the listener, which is an attempt to serve a similar function as sentence-final particle *ne*. The tag containing a question also serves a similar function to interactive *ne*. This finding is supported by Maynard, who proposes that “the speaking self's discourse modality is coded in the language, and how the speaker's efforts to express oneself is reflected in his or her choice of linguistic sign” (1993, p. 257). In Newmark's theory, retaining the pragmatics of the source text supports a satisfactory translation (1988, p. 139) and this is evident in example (4.14).

(4.15)

Sensei asks Mikage to come along and help out on the Izu trip and Mikage asks why (Yoshimoto, 1988, p. 106).

Sensei: *Ee hoka no onnanoko tachi ga tsugou waru-kute ne.*

Well other NOM girls SUB inconvenient PROG SFP

Well, the thing is, the other girls have scheduling conflicts.

The addition of “the thing is” creates a text that is a fairly accurate rendering of the Japanese interactive *ne*, while also creating a style that sounds natural.

(4.16)

Eriko is getting to know Mikage and sharing some of the conversations that she has had with her son about Mikage's life with her grandmother (Yoshimoto, 1988, p.31).

Eriko: *Obaachan ni mo kawaii gat-te morat-ta n desu ne.*

Grandmother P P kind – LINK- receive PAST COP SFP

Yuichi says your grandmother was very kind.

The translation in (4.16) sounds like the speaker's opinion, rather than mutually agreed upon understanding as in the source text. The speaker's observation of the listener's level of knowledge

is an important aspect of informing the speaker of his speech in the source text. Sentence-final particle *ne* provides a strong marker of the speaker's mood and feelings about the content of the conversation; however, this information is not evident for the English reader.

(4.17)

Eriko is talking to her son Yuichi. She suggests that Yuichi tries to talk Mikage into staying the night (Yoshimoto, 1988, p.19).

Eriko: *Mikage san ni wa tomat-te morat-te ne.*

Mikage P TOP stay -LINK receive LINK SFP

I hope Mikage will agree to stay the night.

In (4.17), the English translation evokes the idea that the speaker Eriko is hoping for Mikage to stay the night. However, in the Japanese sentence, the inclusion of the lexeme *moratte* and the final particle creates a shared conversation. A closer English equivalent would be, “get her to stay over, ok?”; “see if you can talk her into staying over”; or “can you convince her to stay over?”. In the data, sentence-final particle *ne* is generally not translated. Hasegawa suggests that when meaning is tightly bound to socio-cultural meaning, the most difficult ground in translation has been approached (2012, p. 18). Hasegawa's perspective can be evidenced in the examples, where particle *ne* is only occasionally translated with a tag.

In Japanese speech patterns, the use of the sentence-final particle *ne* ensures inner agreement (Lebra, 1976) and it is this aspect of the Japanese language - the tendency to seek consensus - which is lost in the translation. In (4.17), Backus (2001) has altered the source text meaning by adding “I hope” in the target text. The inclusion of the word “hope” suggests a connection that renders particle *ne*. However, in this example the meaning of the source text has not been literally translated. *Ne* focuses on the interpersonal aspect in soliciting confirmation and support. According to Newmark, it is difficult to provide a suitable translation if there is an insistence on accuracy and literalism (Newmark, 1988, p. 139).

A comparative translation for (4.17) can be found in Ann Sherif's translation of *Kitchen*, where the source text is rendered by the expression, “be sure to have Mikage stay over so I can see her in the morning” (1991, p. 159). This translation by Sherif clearly captures, and makes explicit, the implicit meaning in the source text. Sasaki (2002), uses the expression “Japanese aesthetics” to

refer to the range of nuances that exist to represent linguistic aspects of a sentence that relate to the culture (as cited in Marra, 1999, p. 32). As the data reveals, some of the nuances can provide a challenge for the translator.

4.2.1 Particle *ne* as an ice-breaker

Particle *ne* can also be used as an ice-breaker or softener in speech. The speakers, by including sentence-final particle *ne*, can make themselves less confrontational. Ramsay (2000) argues that in translation, Eriko's speech becomes much more confrontational than it is in the original text. Eriko informs Mikage one morning that Yuichi remarked that Mikage reminded him of their old dog Woofie. In the original text, Eriko uses the phrase-final particle *ne* as an ice-breaker to lead into a conversation. Without the softener in the source text, the target text may sound offensive (Ramsay, 2000, p. 63).

(4.18)

Eriko and Mikage are eating breakfast together (Yoshimoto, 1988, p.30).

Mikage: “*Yuichi ga ne*”, *fui ni Eriko-san watashi o maji maji to mite itta. “Anata no*

Yuichi SUB P suddenly P Eriko I P seriously P look-LINK-say PAST You P
koto, mukashi.

thing long ago

Katte-ta Non-chan ni niteiru-tte mae kara it-teta kedo, honto ni nite-ru wa.

Keep Past Nonchan P look like before from said PAST however really P look like SFP

Suddenly Eriko looked me full in the face. “Yuichi told me before that you reminded him of Woofie, a dog we used to have. And you know – it’s really true”.

In the translation, Eriko launches straight into the conversation without any attempt to take into account Mikage's feelings (Ramsay, 2000). Due to the loss of the ice-breaker or hedge particle *ne*, Eriko's speech is less subtle in the target text. The use of particle *ne* does not just solicit a response between speaker and listener in the dialogue - it also draws the reader into the text on the same interactive level as the characters (2000, p. 63). A confrontational statement can be created in translation when particle *ne* is omitted, because the particle provides a softening effect, minimizing potential for abruptness and confrontation.

In the following communication, *ne* acts as an ice-breaker. The speaker is letting the listener know that something is happening. Rather than launch straight into the story, she is moving in slowly, preparing the listener for some news.

(4.19)

Mikage recalls her grandmother saying what a nice boy Yuichi Tanabe was (Yoshimoto, 1988, p.13)

Mikage: *Tanabe kun ga ne...*

Tanabe boy SUB SFP

That boy Tanabe.....

The inclusion of “that boy” in the target text acts as a softener or a lead into the communication (creating coupled pairs). In this way the translator has achieved a similar effect as in the source text, rather than launching straight into a discussion about Tanabe. A degree of preservation has taken place in rendering the source text.

(4.20)

Yuichi is speaking with Mikage about his upcoming trip (Yoshimoto, 1988, p.164).

Yuichi: *Kyou ne, saigo no hi datta no.*

Today P last NOM day COP PAST P

Today was our last day you know.

In (4.20), phrase-final *ne* catches the listener’s attention and brings Mikage into Yuichi’s domain. In the target text, the tag “you know” creates a similar effect to the ice-breaker *ne*, which creates a softener. The translator’s strategy involving coupled pairs renders *ne* and “you know” in the source text as a tag at the end of the target text.

(4.21)

Mikage is speaking to Yuichi a short time after having moved into his home (Yoshimoto, 1988, p. 45).

Mikage: *Ne, demo mazu kunai no?*

P but tasty NEG P

Yes, but don't you think it's a little weird my living here?

In (4.21), the translator includes “yes” to render icebreaker *ne*. The nuance and tone of the final translation is reflective of the original tone in the source text due to the inclusion of a similarly interactive expression.

(4.22)

Mikage is talking with Yuichi after travelling a long way to see him (Yoshimoto, 1988, p.158).

Mikage: *Ne Yuichi, watashi, Yuichi o ushi-nai taku-nai.*

P Yuichi I Yuichi P lose-NEG-want-NEG

You see Yuichi, how much I don't want to lose you.

In (4.22), the translator has rendered *ne* with “you see”, which acts as a softener in the target text and serves a similar function to the particle in the source text.

4.2.2 Neutralisation of empathic *ne*

The following communications have all been translated as matter-of-fact statements, ignoring particle *ne* in the target text. Without the use of the final particle, the utterances can sound like a declaration, as they disregard the hearer's existing knowledge about the utterance.

(4.23)

Mikage responds to the taxi driver who suggests a nice restaurant in town (Yoshimoto, 1988, p. 48).

Mikage: *Sou rashii wa ne.*

Seems so SFP

I've heard.

The translation in this text is a compromised version of the source text. Based on Newmark's (1988) framework, there is no local colour in the target text. This is because the difference in the texts lies in the emotional detachment of the target text on one hand, and the Japanese source text construction that depicts a different emotional tone, reflected by shared *ne*. Particle *ne* provides a sense of being in unison with another person (Ramsay, 2000, p. 63), which is not evident in the target text. A similar nuance in the target text might include, “Yes, I've heard that's the case”. In other words, empathy can be created by the strategy of addition.

(4.24)

The protagonist's girlfriend is talking about the ease of getting a divorce (Murakami, 1982, p. 34).

Zuibunn kantan na mono da ne.

quite easy thing COP SFP

I can't believe it's that easy.

In (4.24), the target text sounds like a one-sided personal view, where it is uncertain whether the listener has been drawn in to the conversation, without the cue of sentence-final particle *ne*. In Japanese communication, without the final particle, the hearer's existing knowledge about the utterance is disregarded. The translator's choice has likely been influenced by cultural norms, where the target text expression is a typical response in English communication.

(4.25)

Tomoko is surprised to hear the hospital report, which sounds like bad news (Setouchi, 1989, p. 21).

Tomoko: *Iya ne.*

Awful SFP

How awful!

(4.26)

A night worker comments on the way she is photographed (Endo, 1986, p. 111).

Nightworker: *Iya nee.*

Awful SFP

Disgusting.

The source text in (4.25) and (4.26) is very similar; however, the translators have adopted different strategies. The use of an exclamation mark renders particle *ne* in 4.25.

In (4.25), a similar nuance to the source text has not been created in the target text. The inclusion of "you know" or "isn't it" would perform a similar function to sentence final particle *ne*, providing a means to solicit a response from the listener.

In (4.26), the inclusion of “isn’t it” in the target text would render the sentence-final particle and soften the target text, which sounds confrontational. A closer rendition of *iya nee* would be “oh, that’s really awful, isn’t it”.

(4.27)

Suguro is speaking to the teacher after not seeing him for some time (Endo, 1986, p 67).

Suguro: *Shibaraku kona-katta ne sensei.*

while come PAST NEG P teacher

Haven’t seen you in a while Sensei.

In this text, the translator has chosen to retain the Japanese lexeme for the word “teacher” from the source text. In Newmark’s framework, transference and componential analysis are two methods to adopt in translation. In (4.27), transference gives “local colour”, keeping cultural names and concepts (Newmark, 1988, p. 96). By adding “have I” to the end of the target text, the sentence final particle could be more closely rendered. Similar to particle *ne*, particle *yo* can also create empathy in Japanese, and is often found at the phrase-final or sentence-final position.

4.2.3 Creating empathy through imparting information belonging to speaker’s sphere

In the novels, particle *yo* reflects a number of different sentiments; however, it is the empathic use of sentence-final particle *yo* that will be highlighted in this section. Sentence-final particle *ne* and *yo* function in different ways to signal meaning to the conversation partner. While *ne* suggests and offer to the partner of agreement with what is being said, *yo* signifies that the speaker is “committed to enhance his or her position as the deliverer of the utterance and his or her feeling toward the partner” (Duck-Young, 2007, p. 363). According to McGloin, sentence-final particle *yo* functions to “impart information which belongs to the speaker’s sphere to an addressee” (1986, p. 36).

(4.28)

Yuichi offers to pick up the parcel that Eriko has brought home (Yoshimoto: Kitchen, 1988, p.50).

Eriko: *Ii no yo, kono kurai.*

Good P P this much

It’s no trouble, it wasn’t heavy.

In (4.28), *yo* requests the listener's concern or attention for the speaker's sentiment (Maynard, 2005, p. 292). Sentence-final particle *yo* adds emphasis to the speaker's declaration that "it's no trouble" to put the listener at ease. The target text has represented the idea that it isn't any trouble; however, the function of *yo* could have been represented more clearly by adding "it's *really* no trouble". The translator likely rendered the example in a less formal style, as a mother and son may be communicating casually.

(4.29)

Mikage goes outside to help Yuichi carry in the shopping from the car (Yoshimoto, 1988, p. 95).

Yuichi: *Datte, kimi ga kure-ba ippen de sumu-n dakara sa. Hora, tsuki ga kirei da yo.*

But, you SUB come if at once finish because P. Look, moon SUB pretty COP SFP

Yes, but with you we can do it in one. Hey, look! Isn't that a pretty moon.

In (4.29), *yo* functions to draw the listener into the speaker's domain, including Yuichi's feelings about the beauty of the moon. To capture the way in which *yo* functions in the source text, the translator has used a rhetorical question, which achieves a parallel meaning in the target text. The nuance and tone of the final translation has been accurately transferred to provide the target text reader with a similar imagery to the source text. From the perspective of DTS, there has been a reconstruction of the source text norms, which supports the socio-cultural context.

(4.30)

Sotaro asks Mikage if she feels anything for him and before she answers he tries to cheer her up (Yoshimoto, 1988, p. 43).

Sotaro: *Shikkari ikiro yo.*

Totally live SFP

Chin up kid.

In (4.30), the sentence-final particle *yo* is used to emphasize the speaker's point, and to create emphasis or alert the partner to focus on what is being said. "Chin up kid" represents the mood of the source text well. It is important to look at the mood and the lexical details at the same time, ensuring that source text meaning is preserved (Newmark, 1988). According to Newmark, who prioritises accuracy in translation, some texts may require more attention than others to provide a precise meaning of all words, even to the detriment of the message (Newmark, 1988).

(4.31)

Eriko is worried about dying and leaving her son Yuichi without parents (Yoshimoto, 1988, p. 68).

Eriko: *Watashi ga shin dara anta hitori botchi yo.*

I SUB die if you alone SFP

If I should die, you will be left all alone.

In (4.31), the English translation does not reflect the same mood as the source text. This is because particle *yo* draws the hearer in to the speaker's territory (Maynard, 2005, p. 291). In other words, sentence-final particle *yo* can be thought of as an exclamation mark, calling for attention, drawing the listener into the speaker's commentary. Sentence-final particle *yo* can also convey a sense of urgency. Maynard describes sentence-final particle *yo* as having the power of, "I'm telling you, please understand me" (2005, p. 291). In (4.31), the meaning has been normalised in the English version. The source text meaning is more of an assertion, a fact, or a wakeup call, where assertiveness is created through the sentence final particle *yo*. The English text demonstrates a tendency towards simplification.

Newmark proposes that it is important to account for each word somewhere in the target text (1988, p. 39). However, with languages as diverse as English and Japanese, this may not always be achievable. In (4.31), sentence final particle *yo* has not been accounted for. In this communication the reader does not have a high degree of access to the cultural context of the source text. The sentiment in (4.31) is captured by Maynard, where she suggests that particle *yo* can "signal a strong desire to reach the partner's heart", where it implies, "please understand how I feel" (Maynard, 2005, p. 291). In the translation, this sense of appeal to another is not emphasized in the same way. *Yo*, which can serve the function of appealing to the listener's emotions and acting as a request for attention, is not represented in (4.31). The addition of "you know" in the target text would provide a similar sense of communion between the two speakers, as that which exists in the Japanese narrative.

(4.32)

Nori encourages Mikage to take some time out of helping for the trip (Yoshimoto, 1988, p.111).

Nori: *Sensei ni wa kyuna ryokou de kaimono ga aru kara tte umaku ittoi-te ageru yo.*

Teacher P TOP sudden travel P shopping SUB has said cleverly tell give SFP

We'll tell Sensei you had to do some last minute shopping for the trip.

In (4.32), Nori is emphasising that he will speak up on behalf of his teacher. The emphasis created by particle *yo* has been normalised in the target text. In addition, the expression *umaku* suggests that Nori will “cleverly” make up some reason on Mikage’s behalf to explain to the teacher why Mikage won’t be attending the trip. This is not evident in the translation. The target text comment becomes very casual, and does not hold the same impact as the source text due to the absence of the assertion created by particle *yo*.

(4.33)

The taxi driver lets Mikage know that the trip will be expensive (Yoshimoto, 1988, p. 145).

Taxi driver:

Ore wa arigatai kedo toui shi takaku tsuku yo o-kyaku-san.

I TOP thankful however far and expense attach SFP POL-customer POL

It’s more than alright with me, but it’s far. It’s going to be expensive, you know.

In (4.33), the sentence final particle is used to emphasise the point of the expense. “You know” renders the source text meaning well in the target text communication, as this filler in English functions in a similar way to particle *yo*, drawing the listener into the speaker’s sphere.

(4.34)

The protagonist offers to drop off some of his girlfriend’s belongings to her house (Murakami, 1982, p. 33).

Ie made hakon-de ageru yo.

house to carry PROG give SFP

I can drop them by.

In (4.34), while the source text contains an assertion with the *offer* of dropping off some items in order to help out (*ageru yo*), the target text is more non-committal with regard to helping out the girlfriend. A more literal translation would be, “I can drop them by for you”, which renders *ageru*. *Ageru yo* together, suggest an assertion of carrying out the offer.

(4.35)

Saku’s manager suggests a break until the shop becomes busy again (Yoshimoto, 1990, p. 26).

hoka no o-kyaku-san kuru made dete-te ii yo.

another NOM customer POL come until go-LINK good SFP

Take a break until we get more customers.

In (4.35), sentence-final particle *yo* contributes to the sense of an order in the target text permission sentence. The method of emphasis by Newmark highlights that when translation does not emphasize the culture, it fails to offer local colour and atmosphere (Newmark, 1988). As the manager is addressing the staff, the translator has retained a text which creates a normal pattern of communication for the target text reader.

(4.36)

Saku is explaining to Ryuichiro (who is sorting out the tape deck that they are about to listen to) that the tape is about to begin (Yoshimoto, 1990, p. 39).

Saku: *Sawannai hou ga ii yo.*

Touch NEG SUB good SFP

Don't touch it.

In (4.36), the target text is very confrontational without the rendering of sentence-final particle *yo*. This style of direct communication may be more of an English speaking norm, and hence selected by the translator. However, the translation for (4.36) is not a direct translation. A closer translation would be “best not to touch it ok”.

(4.37)

Shoko's father is talking to his daughter (Ekuni, 2003, p. 132).

Iya, okamai-naku. Mou shitsurei suru yo.

No mind NEG POL. Already excuse do P

Oh no, don't put yourself to any trouble. I won't stay long

In (4.37), sentence-final particle *yo* in the source text conveys shared understanding between the speakers. The subtlety of the sentence-final particle has not been rendered. However, in this communication, the language in the utterance already suggests a shared conversation, and hence

there may be less need to directly render the particle. Maynard (2005) proposes that particle *yo* is used for emphatic appeal, alerting the partner to focus on what is being said (2005, p. 291). She argues that *yo* demands special attention, and in this text, it would appeal to the daughter's emotions (2005, p.292).

4.2.4 Empathetic *na* and *wa*

Like particle *ne*, *na* can also be used to seek confirmation and rapport from the hearer (Ide & McGloin, 1991, p. 26). *Na* is used in a similar way to *ne*, establishing empathic conversational space with the addressee. The translator in (4.38) has not rendered particle *na* in the source text. This may be due to the suggestion of an empathic nuance created through the expression “maybe we should”. However, the reader is not directly drawn into the text in the same way. The translator generally hopes to convey the meaning in the source text, including meaning that is implicit, that English readers are unlikely to have (Hasegawa, 2005, p. 214). While a translator may wish to include all the information necessary to reproduce the meaning of the source text, it is not easily achieved due to the constraints of word count.

(4.38)

Mikage talks to Yuichi, tongue in cheek regarding the loss of their loved ones (Yoshimoto, 1988, p. 82).

Mikage: *Bokutachi futari de, shinde-hoshii hito no chikaku ni kurashi-te ageru to.*

We two people P dead-want people NOM nearby live-LIINK give P

shoubai ni naru kamo na.

job P become maybe SFP

Maybe we should go into business. Our clients could pay us to move in with people they want dead.

Differences between male and female speech are often reflected in the choice of sentence-final particles. Some particles are used by one gender more than the other, such as particle *wa*. It has been argued that the difference between masculine *wa* and feminine *wa* is in the intonation (McGloin, 1990, p. 32). McGloin suggests that there are differences between male and female use of *wa*, where the feminine *wa* “directs emotional emphasis toward the addressee, while the masculine *wa* does not” (1986, p. 36). The feminine *wa* thus seeks to engender an emotional rapport or an atmosphere of empathy between the speakers.

McGloin argues that the femininity of *wa* stems from the sense of conversational rapport created between speaker and hearer (1986, p. 36). In the novel *Kitchen*, Yuichi's father chooses to become a woman, after his wife (Yuichi's mother dies). He adopts the name Eriko, and hence, her speech pattern is appropriate to Japanese females, embracing a feminine style. Ramsay suggests that the art of the feminine register is in the use of the sentence-final particle *wa*, which indicates the female gender of the speaker (2000, p. 65). In English, because there is no equivalent linguistic item that indicates gender in this way, this element of the text is lost in translation. This is a significant loss because the use of gender-specific language is prominent in Eriko's linguistic reconstruction of herself as a woman (Ramsay, 2000, p. 63). The use of *wa* at the end of the sentence adds emphasis to what Eriko says, and it is with a female voice that Eriko communicates as a woman. This idea is supported by Ide (1982), who argues that women seek to establish an atmosphere of sharing in communication. She argues that a strategy of creating empathic conversation between women can be enhanced by the use of particle *wa* (1982, p. 357). Ide suggests that *wa* provides options, rather than imposing a set rule, where *wa* can function to also create distance or the sense of deference. McGloin, on the other hand, interprets *wa* as an "empathy creating strategy" (1986, p. 30).

In the view of Toury, translation needs to negotiate the appropriate balance between preservation and normalisation, so that the translation remains accessible to a wide readership and becomes a force for cross cultural understanding (1955, p. 36). He suggests that words can be introduced to the degree that this does not confuse readers. He also maintains that cultural and literary nuances can be represented to some degree by adhering to the style and imagery of the source text author, rather than using familiar target culture equivalents. However, it is much more difficult to capture the meaning of Japanese dialogue, where gender distinctions and polite and casual speech do not exist in the same way.

(4.39)

Eriko is writing her will for Yuichi (Yoshimoto, 1988, p. 85).

Eriko: *Maa docchi n ishiro mise igai wa minna*

Well either way shop besides TOP all

anta no mono hitori-kko tte ii wa ne.

you NOM thing only child good SFP SFP

In any case, I've left everything to you except the club. Isn't it great being an only child.

Sentence-final particle (SFP) *wa* demands that the speaker and addressee have a personal relationship. In text (4.39), the inclusion of “isn't it great”, offers a similar function to interpersonal *ne*, where a sense of rapport is created.

(4.40)

Eriko is writing her will for Yuichi (Yoshimoto, 1988, p. 84).

Eriko: *Nee Yuichi yononaka ni wa ironna hito ga iru wa ne.*

Hey Yuichi midnight P P various people SUB exist SFP SFP

Yes, Yuichi, in this world there are all kinds of people.

In (4.40), the use of *wa* by Eriko directs an emotional emphasis toward Yuichi, and thus engenders common ground with him. This has not been rendered in the target text. However, as the expression “Yes, Yuichi” functions in a similar way to create rapport between Eriko and Yuichi, this may be the translator's compensation strategy, as “yes” is not the direct translation of *nee*. The strategy of creating an empathic space in conversation can be facilitated by SFP *wa* contributing to an important aspect of female language in Japanese.

(4.41)

Mikage tries to cheer up Yuichi who is dealing with the death of his mother (Yoshimoto, 1988, p. 102).

Mikage: *Yuichi, sonnani ippenni kangae-naide ii wa. Naru-youni naru wa.*

Yuichi, that at once think NEG good SFP. As it happens become SFP

Yuichi, don't think like that, let's see what happens.

The *wa* in (4.41) is different from feminine *wa*. *Wa* can minimise imposition and function as a softener, creating an atmosphere of sharing (Ide & McGloin, 1991). Sentence-final particle *wa* may assist in creating lightness in the interaction, as well as minimising one's personal opinion. In this communication the meaning of final-particle *wa* is covered by the interactional component of “let's see what happens”.

(4.42)

Saki is describing the behaviour of a woman she knows (Yoshimoto, 1994, p. 49).

Saki: *Yokunai wa.*

Good NEG SFP

Terrible.

In (4.42), the translation “terrible” is abrupt, and could be softened with a tag to render the final particle. “It’s not good, you know” or “it’s not very good” are more direct translations.

(4.43)

Tomoko is talking to Ryota about the way their friend acts (Setouchi, 1989, p. 31).

Tomoko: *sonna koto kangae-te mita koto mo nai wa.*

that thing think LINK see thing NOM not SFP

I never thought about it.

In (4.43) and (4.44), there is no attempt to replicate a sense of rapport (conveyed by particle *wa*) in the target text. McGloin argues that the femininity of *wa* stems from the sense of conversational rapport created between speaker and hearer (1986, p. 36). Sentence-final particle *wa* demands that the speaker and addressee have a personal relationship (Kitagawa, 1977). However, the translator of *End of Summer* (Beichman, 1993) has opted for target culture norms. While adding “you know” to the English translation would render particle *wa*, the translator has chosen to omit this aspect of the source text and provide a less wordy translation.

(4.44)

Tomoko is telling Shingo about the time she spent with Ryota (Setouchi, 1989, p. 32).

Tomoko: *nan to naku yukai datta wa. Tanoshikat-ta wa.*

somehow happy COP PAST SFP fun PAST SFP

I felt happy some-how. We had fun.

4.3 Creating empathy

The empathic shared space in Japanese discourse is an important aspect in Japanese communication and culture. There are a number of linguistic structures for establishing a sense of mutual understanding through empathy. This section introduces a number of culture specific items and the way in which these lexical items are used to create empathy.

4.3.1 Creating empathy through the use of personal pronouns

Japanese language has numerous terms to refer to the self, which reflect relationships between interlocutors in different situations. Japanese language is said to be rich in having numerous self-referencing terms through which to reflect relationships between speaker and hearer in different situations (Suzuki, 1973; Kimura, 1972, as cited in Ide, & McGloin (1990, p, 44)). According to Maynard, an empathic effect is created by particular self-referencing terms (2005, p. 237). Specifically, Maynard gives the example of the term “*jibun*” to explain how empathy can be created through the use of personal pronouns. Maynard argues that *jibun* (oneself) is used to refer to oneself or another. In this use it has an empathic effect, because “*jibun* adds not only a sense of the inner self, but also a sense of comparison with someone else’s *jibun*” (2005, p. 237). This effect is particularly evident in the examples in this section.

While in English, the personal pronoun “I” does not change depending on the situation that one is in, or who one is speaking with, in Japanese this is not the case (Ide, 1979). Further, in Japanese, personal identity is flexible and dependent on the position of the speaker in relation to the hearer (Ide, 1979, p. 273). According to Ide (1988, p. 366), examples of linguistic discernment, such as the choice of formal linguistic forms in pronouns and address terms, is essential in achieving linguistic politeness. In Ide’s, *How and Why Do Women Speak More Politely* research article (1990), she cites that choice of personal pronouns is one of four linguistic features contributing to women’s politer speech (1990, p. 73). Maynard (2005) suggests that one can reveal the inner self in casual situations by adopting more casual self-referencing terms, such as *ore* for males and *atashi* for females (2005, p. 239).

Hasegawa argues that, in Japanese, one will determine different self-reference terms depending on the formality of the situation, age and gender (Hasegawa, 2012, p. 167). Depending on the context of the situation, the inter-dependent self will modify language expression to suit the new context, and with each new situation, the self can be influenced by others in the relationship. Modifying one’s language to suit others on the basis of age, gender and formality suggest a

degree of empathy with the interlocutor. With the interdependent self, it is not so much a fixed inner self, but the empathic relationship with others. The idea of the shifting “I” is difficult for English speakers to comprehend, because oneself does not alter depending on who one is communicating with, rather, it is more constant compared to the Japanese relational self.

(4.45)

Mikage is speaking with Okuno who also has feelings for Yuichi (Yoshimoto, 1988, p.114).

Mikage: *Jibun no kimochi no mendou wa jibun de mite ikite-iru-mono-desu.*

Self NOM feeling NOM attention TOP self P look live-PROG COP-POL

(but) we each have to face our feelings.

In (4.45), the expression *jibun*, meaning ‘self’, denoting a fluid concept, varies according to the interpersonal relationships between the interlocutors. The translator has rendered *jibun* with “we each” and “our”, two distinct English expressions, to translate the meaning clearly. In this example, these Japanese “selves” are expressed through what Maynard terms “playful narrative manipulation” (1997, p. 139).

Japanese language is deeply connected to the Japanese sense of self, both the self in relationship to others and the subjective self (Maynard, 1999; Kitagawa, 1997). Maynard’s interpretation of “self”, is supported by Hamaguchi, where he proposes that “a sense of identification with others is important to the Japanese and this ‘selfness’ is confirmed only through interpersonal relationships” (as cited in Kitayama & Markus, 1991, p. 302). He argues that selfness is not constant, rather it denotes a fluid concept which changes through time and situations according to interpersonal relationships” (1991, p. 302). In order to use Japanese language appropriately, the speaker needs to be aware of the distinction between self and others. In Japanese communication, the presence of “I” as the speaker is so obvious that it does not require being expressed overtly (Hirose & Hasegawa, 2005, p. 43). English sentences would appear incorrect or unfinished without the inclusion of “I”; however, in a Japanese sentence it is not uncommon to omit the subject “I” when someone is speaking about themselves.

These multiple selves are represented very clearly in example (4.46) where the same speaker is referring to herself by two different self-referencing terms, *jibun* and *atashi* (a more colloquial version of *watashi*) in the same utterance. This is affirmed by Kimura, where he proposes that in

Japanese, the self is “neither a substance nor an attribute having a constant oneness” (Kimura, as cited in Hamaguchi, 1985, p. 302). This idea is evidenced in the text in (4.46) where the words to represent the self are not all rendered in the target text. Hence, the empathy or proximity within the relationship that is evident in the source text is not available to the English reader.

(4.46)

Eriko is talking to Mikage about the difficulties she has experienced in her life (Yoshimoto, 1988, p. 68).

Eriko:

Jibun no doko nanoka o wakan-nai to, hontou ni tanoshii koto ga nanka wakan-nai uchi ni

Own NOM where something P know NEG P truly fun things something understand NEG

Ookiku-nacchayou to omou no. Atashi wa yokat-ta wa.

grow up P I think. P I TOP good-PAST SFP.

..... never knowing how to evaluate where she is in life; never understanding what joy really is.

In (4.46), despite the adequacy of the translation, it is interesting to note that the target text is considerably less wordy than the source text. This is due to less need for the variety of self-referencing terms found in the source text.

(4.47)

Eriko is writing a letter to Yuichi to explain some important life matters to him (Yoshimoto, 1988, p. 84).

Eriko: *Demo ne, anta, kangae-temo mi-te.*

But SFP you think-P see-IMP

Yuichi think about what I'm about to say.

In (4.47), the term *anta* (“you” referring to Yuichi) is used in the source text. However, the translator has chosen to include the name of the person who is being referred to in the conversation, i.e., Yuichi, in the target text. Yuichi is not mentioned in the source text; however, including his name enables the translator to render an approximation of the relationship suggested by the term *anta*. While *anta* is more than an in-group term, this expression creates an empathic nuance, highlighting Yuichi and Eriko’s proximity as mother and son. In this way, the use of different terms of self-reference is selective and characteristic of Japanese relationships.

(4.48)

Chika is talking to Mikage about how Yuichi has been lost since his mother died (Yoshimoto, 1988, p. 132).

Chika: *Atashi shitteru yado o shoukaishi-te age-tanda yo ne.*

I know inn P introduce-LINK give-PAST SFP SFP

I gave him the name of an inn I know.

In (4.48), Chika uses *atashi*, which is consistent with the previous example, reflecting an empathic and close relationship between Chika and Mikage. Use of personal pronoun *atashi* indicates an in-group and empathic relationship. This relationship is not evident in the target text. As mentioned earlier, norms used to refer to oneself as well as the addressee, differ in Japanese depending on the gender of both speakers. According to Hasegawa, “when the source text contains culturally bound information, translation loss is inevitable, unless missing background information is supplied by the translator” (Hasegawa, 2012, p. 179). Similarly, Toury proposes that source text meaning is often modified, for more typical expressions in the target language (1995, p. 268). Within the DTS framework, this relates to the law of growing standardization (1995, p. 260).

(4.49)

Eriko is speaking to Mikage one morning (Yoshimoto, 1988, p. 28).

Eriko:

Itsumo atashi mada nete-irun dakedo nandaka onaka ga het--te nee.

Always I (familiar) still sleep-PROG but somehow hungry-LINK P

You know, I’m always hungry in the morning, even though I’m still sleepy.

In (4.49) the translator may have employed the expression “you know”, as a strategy to create a similar nuance to that created by *atashi*. This type of in-group expression used by Eriko is a way to create a connection with Mikage through speech. A comparative translation can be found in Ann Sherif’s translation, where she represents the source text meaning as, “usually I’m still asleep at this hour, but I felt really hungry” (1991, p. 163). The incorporation of “you know” as an ice breaker and connector in Backus’ translation appears to reflect the mood of the source text in a more succinct way.

(4.50)

Chika is talking to Mikage about the night Eriko died (Yoshimoto, 1988, p. 134).

Chika:

Atashi ne ano yoru mise ni dete-nakute sa, Eri-chan no shi ni me nimo atte-inai noyo.

I P that night shop P leave -neg P Eriko NOM death P eye P meet-NEG PP

You see, I wasn't working that night and didn't witness dear Eriko's death.

In (4.50), a strategy employed by the translator is to translate coupled pairs, *atashi ne* and “you see”, to reflect the proximity of the relationship.

(4.51)

Kobari doesn't believe that Suguro would fool around (Endo, 1986, p. 19).

Kobari: *Ore shinji-rare-nai yo.*

I (CASUAL/MALE) believe-POT-NEG SFP

I didn't believe a word of it.

In (4.51), the pronoun *ore*, used for males, is translated in a similar fashion to Japanese pronouns referring to oneself, i.e., as “I”. The source text meaning is much stronger than the target text, and a closer translation would be, “how could I believe you?”.

(4.52)

Midori tells her friend off for making fun of her (Murakami, 2003, p. 153).

Midori: *Warai goto ja-nai wa yo anata.*

laugh thing not P P you

Hey it's not funny.

In (4.52) *anata* suggests that the speaker is cross and hence, a more formal expression is adopted to denote distance. The inclusion of “hey” in the target text is possibly a compensation strategy to similarly render the mood of the source text. Midori uses particle *wa* to direct an emotional emphasis toward her friend and thus engenders common ground.

4.3.2 Creating empathy through hedging

Hedges are linguistic expressions used to modify the force of speech acts (Holmes, 1988). They can be used to qualify a speaker's commitment to what is being said, or to show uncertainty about an assertion. In Japanese, a hedge may be used when the speaker does not want to put the listener under pressure to respond or agree with anything that may result from the speaker's utterance (Maynard, 2005). Hedging is an important aspect of Japanese communication, as it represents the way in which consideration and empathy is given by the speaker to the listener.

Chotto

The meaning of *chotto* is 'a little', and the word is often classified in dictionaries as a degree adverb, where it can also mean duration or amount. *Chotto* can act as a hedge, minimizing abruptness that may be implied in a speech act (Matsumoto, 1985). From a pragmatic point of view, *chotto* functions to present an empathic mood in a Japanese sentence. A speaker uses *chotto* when he or she does not want to commit him or herself to, or is expressing some reservation about, what is being said (Matsumoto, 1985). It is this idea of minimizing abruptness for the listener, and hence creating a kind of empathy, that will be the focus of the examples in this section.

In the following communications, *chotto* represents a minimization of the imposition or weight of the speech content.

(4.53)

Mikage realises that Eriko is a night worker (Yoshimoto, 1988, p. 18).

Mikage: *Hijouni chotto arienai youfuku to koi keshou de.*

Very little unusual clothes P heavy makeup P

From her outfit and dramatic make-up, which really wouldn't do for day time.

Depending on interpersonal reasons, a speaker may or may not qualify an utterance with *chotto* (Matsumoto, 1985). In example (4.53), the expression, "which really wouldn't do" suggests an attempt to hedge the comment in English. Here *chotto* indicates that the intensity of the speech act should be taken lightly. The choice to make a speech-act light can arise from a range of social and interpersonal reasons, and a statement uttered with a stance of minimal intensity would carry less importance and impact.

(4.54)

Chika calls Mikage to inform her of Eriko's death (Yoshimoto, 1988, p. 130).

Chika: *Ne e, atashi ima, eki no tokoro ni iru n dakedo sa, chotto dete korenai?*

P I now station place P here but P little leave can you?

Hanashi ga aru no

Talk SUB have P

I'm by the train station right now, can you get away? I have to talk to you about something.

In (4.54), Chika uses the word *chotto* to minimize the burden or imposition suggested by a request to meet up. Attempting to minimize the imposition or feelings of obligation on the addressee to comply with a request is a kind of empathy towards the other party. This is not apparent in the target text rendering. The addition of "by any chance" may act as a minimizer in this example, i.e., "can you get away by any chance?" While the use of *chotto* can reflect the speaker's hesitancy toward presenting the speech act in its full force, this sentiment is not obvious in the target text. In relation to socio-cultural meaning, an offer with less weight would create less indebtedness on the part of the addressee.

(4.55)

Yuichi stops at Mikage's apartment to suggest that Mikage may like to move in with Yuichi and Eriko (Yoshimoto, 1988, p. 11)

Yuichi: *Tsutaeru dake chotto to omotte.*

Inform only a little P think PROG

I just stopped by to ask you something.

In (4.55), *chotto* is used by Yuichi to create empathy regarding a possible imposition toward Mikage. "Just" is chosen to render *chotto* (coupled pairs) to down-play Yuichi's proposal. *Chotto* may also lighten the force of his speech act in consideration of a possible undesirable effect on Mikage. Yuichi is downplaying his speech, and the use of *chotto* reflects his hesitant attitude toward presenting his comments in full force. In the target text there is some degree of hesitancy achieved through the inclusion of the word "just".

(4.56)

Akira is pleased to realise some factors that brought him and his partner together (Yoshimoto, 1995, p. 109).

Akira: *Watashi wa chotto kandoushite dakara kitto watashi-tachi wa isshoni irunda na to omot-ta.*

I TOP little moved therefore probably we TOP together exist COP P P think-PAST

This impressed me no end, and I understood why the two of us were together.

In (4.56), *chotto* uttered by Akira represents a minimization of the imposition or weight of the speech content. However, in this example *chotto* is ignored and replaced with “impressed me no end”. While it is not common to downplay or minimise the weight of the statement in English, the expression “it impressed me no end” is much stronger than the meaning in the source text. While Toury maintains that providing some background supporting information and setting the scene is necessary in a translation, it is not always possible. In (4.56), the translator has normalised the message for the context of the target audience (Toury, 1995). Newmark proposes that a “natural sequence of thought” is less likely to occur in languages with very different cultures (Newmark, 1988, p. 133); however, the question of what the sequence of thought actually is, may well be disputed by different individuals from both the same and different language backgrounds.

(4.57)

Otohiko is talking to Saki about a relationship he had with a woman (Yoshimoto, 1994, p. 105).

Otohiko: *Demo itsumo chotto ushiro kurai kanji ga suru. Chotto iiwake ga mashii you na.*

But always a little behind dark feeling SUB do. A little excuse SUB difficult seems SFP

I always feel guilty and I would have a hard time explaining it to anyone.

In (4.57), *chotto* appears twice in the sentence; however, the meaning is not rendered at all in the target text. Otohiko uses *chotto* to create a statement of less weight when speaking to Saki. The target text communication does not include the source text meaning.

(4.58)

Otohiko is talking about the day he demanded that Sui stop the car and let him out (Yoshimoto, 1994, p. 70).

Otohiko: *Chotto tomete yo.*

A little stop PROG SFP

Stop the car.

Chotto acts as a hedge or softener when Otohiko asks Sui to stop the car. The target text by comparison sounds abrupt and impolite. Local colour and atmosphere is not accentuated in the translation (Newmark, 1988); however, as the utterance is a recollection of a conversation, this may have influenced the translator's choice of expansion.

(4.59)

The protagonist recalls a time five years prior when she met Sarao's children (Yoshimoto, 1994, p. 5).

Karera o mitsuke-ta toki chotto ureshikat-ta.

They P find PAST time little happy-PAST

Then I caught sight of Takase's kids and felt more at ease.

Chotto has been rendered to some degree, by the inclusion of "more". A recollection rather than a direct utterance is often rendered differently by translators; however, in most instances *chotto* is not rendered in the data. In this example, "at ease" is not a literal translation of *ureshikatta*, (a more direct translation of "happy").

(4.60)

Kano is speaking to Suguro about something he has remembered (Endo, 1986, p. 60).

Kano: *Kaeri ni chotto hanashi ga aru.*

On return P a little talk SUB have

I need to talk to you when this is over.

In (4.60), *chotto* represents the idea of minimizing the imposition suggested by Kano's request to talk. *Chotto* has not been rendered in the target text in the same way. Attempting to minimize the potential imposition on Suguro to comply with Kano's request is a kind of empathy towards Suguro. Kano may have had a purpose in qualifying the speech act; however, this is not apparent in the target text rendering. The target text sounds more serious than the source text, and the inclusion of "just", for example, could be included as a strategy of compensation.

(4.61)

Nagasawa has been with a girl while he should have been somewhere else. He explains his situation (Murakami, 2003, p. 164).

Nagasawa: *chotto onnanoko to isshou nan desu yo to boku wa it-ta.*

little girl P together what COP P P I (male) TOP say-PAST

I was with a girl I explained.

In (4.61), Nagasawa is likely minimising the fact that he was with a girl, and this is evident with the inclusion of the hedge *chotto*. The target text is more direct.

(4.62)

Midori explains a private matter to a friend (Murakami, 2003, p. 77).

Midori: *demo watashi no souzou shi-teiru koto chotto itte mi-te ii kashira.*

but I NOM imagination do-PROG thing a little say-LINK see good wonder

But do you mind if I tell you what I imagine is going on.

In (4.61) and (4.62), *chotto* is not rendered in the target text, nor compensated for elsewhere. The translator can subject him or herself to the norms in the source text or to the norms of the target culture. If the source text cultural norms prevail, then the target text may include omissions (Toury, 1995), such as the case of *chotto*. The hedge is not used in English conversation in the same situations as in Japanese communication, and therefore, as rendering *chotto* may lead to non-normal patterns of communication in the target text, *chotto* has consistently been normalised across translations.

4.3.3 Creating empathy through unfinished sentences

In Japanese, the speaker's tendency to leave sentences unfinished is a way of allowing the listener to finish the sentence (Lebra, 1976). This also allows the speaker to check that he or she and the listener are in accord. It is this aspect of Japanese communication, the tendency to seek consensus that is often lost in translations from Japanese to English. The unfinished sentence involves sensing how the listening may assess meaning, where there is an appreciation of space and silence, evidenced in not only Japanese gardens and architecture, but also in communication.

In Clancy's view, in Japanese culture, the listener plays a greater role in successful communication than the speaker (1986, p. 217). She proposes that "the listener must know what the speaker really means, regardless of what the speaker literally says, however ambiguous or indirect he or she may be" (1986, p. 217). In contrast, in English conversation the main responsibility for good communication rests with speakers, who must be skilful in getting their ideas across. Clancy emphasizes that the Japanese style of communication depends on interpersonal empathy that exists in a homogeneous society, where people anticipate the needs of others, without explicit verbal communication or explanations (1986, p. 217). She argues that in Japan, communication can take place without actual verbalization, and that "the responsibility in communication should lie with the listener, who should know what the speaker means, regardless of the words that are used" (1986, p. 217). In this sense, Japanese communication style is listener-oriented, because the speaker relies on the listener to understand his or her meaning, which may be expressed ambiguously.

The examples in this section highlight the various ways in which the translator has rendered unfinished sentences. In some cases, the translation is omitted.

(4.63)

Yuichi is speaking to Mikage about their upcoming plans (Yoshimoto, 1988, p. 12).

Yuichi: *Wakan-nai kedo.*

Know-NEG but

I don't know.

(4.64)

Mikage is thinking about the day that she will have to move out on her own (Yoshimoto, 1988, 69).

Mikage: *Chotto kuratto suru kurai tsurai keredo...*

A little whoozy approximate sad but...

The thought made me whoozy.

In (4.63) and (4.64), the target text reads as a more finite factual statement unlike the source text. A closer translation would be "the thought made me whoozy though...". However, the translator

has opted for normal target text communication patterns. The translator may have chosen not to render the unfinished element, as Mikage is reflecting in this text, rather than communicating.

When expressing an opinion in Japanese, it is advisable to add a phrase that can potentially disarm a negative impact (Maynard, 2005, p. 326). Maynard suggests that one way to do this is to add connectives such as *keredomo* or *kedo*, which give the impression that the utterance is unfinished. Adding this lexeme suggests that the speaker is open to other opinions. According to Maynard, by avoiding finality, these connectives make statements less offensive (2005, p. 326). Maynard claims that *keredomo* or *kedo* is used in conversation when “providing information that is not helpful enough and being apologetic about that, aiming for a statement that encourages the partner to continue with the topic, responding with some doubt and uncertainty and giving information in anticipation of the partner’s response” (Maynard, 2005, p. 326). In this way, ending the sentence with an apologetic attitude overtly encourages empathy between speaker and partner (Maynard, 2005, p. 326). The empathy that Maynard discusses here is an aspect of the shared space between speakers, where the unfinished sentence holds the space for something more.

(4.65)

Mikage asks Yuichi out for a meal and he replies (Yoshimoto, 1988, p. 117).

Yuichi: *Boku wa zettai kamawa-nai kedo...*

I TOP definitely mind-NEG but ...

It’s fine with me though.

In the translation, *kedo* has been rendered with “though”, as coupled pairs. In this way, the cultural component of the source text has been transferred, creating more of an equivalent effect. Newmark acknowledges the gap between source text and target text and supports the analysis, proposing that in communicative translation, provided that equivalent effect is created, the literal word-for-word translation is best (1988, p. 39).

(4.66)

Yuichi and Mikage are sharing their grief at becoming orphans (Yoshimoto, 1988, p. 82).

Mikage: *Jiman ja-nai kedo...*

Bragging COP-NEG but

I'm not bragging about it.

Comparing the texts (4.65) and (4.66), it is interesting to note that the translator has rendered these two texts, which share similarities in the source text, differently in the target text. *Kedo* in the first communication is rendered with “though”; however, in the second communication, the translator has chosen to omit “though”. The target text reads as a more assertive statement when the qualifier “though” is omitted. This choice by the translator likely reflects the difference in situations, where in (4.65) Mikage is responding to an invitation, potentially requiring greater empathy than the situation in (4.66).

In the following two translations, additional information has been included that is not in the source text. For example, there is no mention of “grandmother”, as this is inferred from a previous sentence. Due to the ambiguity of the source text, it is necessary to add the word “grandmother” to the target text. Japanese unfinished sentences have an incomplete element, where there is no clear end, rather a fading out. In (4.67), the fading out effect is evident in the source text, and this has not been rendered in the target text. When the source text contains culturally bound information, translation loss is inevitable unless missing background information is supplied by the translator (Hasegawa, 2012, p. 179).

(4.67)

Mikage is speaking with Yuichi after the death of her grandmother (Yoshimoto, 1988, p. 56).

Mikage: *Watashi ni wa nido to nai.*

I P TOP twice P NEG

I'd never see my own grandmother again.

(4.68)

Yuichi tells Mikage that his mother used to say, “you can tell a lot about people by their home” (Yoshimoto, 1988, p. 15).

Yuichi: *Ie to shujin no konomi o.*

Home P owner (or resident) NOM tastes P

What you want to know about a house and the people who live there, their tastes.

In (4.67) and (4.68), the source text contains information that is not explicitly stated in the Japanese text. The unfinished sentence relates to Japanese aesthetics, where a kind of vagueness that does not explain everything is valued. The translator has attempted to translate the meaning and the voice of the target texts by filling in the gaps created by the unfinished sentence. Backus (1988) has created a conversational tone; however, in this conversation, the translation distorts the nuance of the original, as the lexemes and syntax are different in the two texts. Interference from the source text to the target text, where linguistic features (lexical and syntactical) are copied over, can create non-normal target text patterns (Toury, 1995, p. 274). In order to avoid this, translators may need to add extra wording to the target text to avoid non-normal English expressions. This is evident in (4.69), where the target text is much longer than the source text. Rendering the unfinished sentence often requires an imaginative response on the part of the translator.

In some of the communications involving unfinished sentences, where the topic in the source text is implied but not stated explicitly, the context is supported by information in previous or subsequent text. However, often the translator may be required to add extra material for the target text reader. The source text is often not explicit, because more explicit writing is often not respected in Japan, and may be found offensive (Hasegawa, 2012, p. 183). Hasegawa's view supports the idea that a speaker's unfinished sentence is an empathic action to the listener and an offer of possibility. This possibility includes potential alternative views, or interpretations other than those of the speaker.

In the following example, the *te* form is part of the unfinished sentence, creating an unfinished statement with a progressive action, inferring that the space is not empty, rather it remains a kind of action in progress.

(4.69)

Yuichi asks Mikage why she hasn't been coming to class (Yoshimoto, 1988, p. 37).

Mikage: *Sorede chotto isogashiku-te.*

Also a bit busy-LINK

So I've been pretty busy.

The unfinished element in (4.69) suggests that the communication is not final, leaving a space for the listener to consider potential options or reflect. In contrast, a norm of English communication may be to make the meaning clear or spell it out.

(4.70)

Mikage is remembering some things that annoyed her about her old boyfriend Sotaro (Yoshimoto, 1988, p. 45).

Mikage: *Sorekurai, wakat-tei-nai-youdat-ta. Kare to iu hito wa.*

That much understand-LINK-NEG-it.seems-Past He P called person P

How dense could he be?

In (4.70), the translator has taken a creative response to the incomplete, inverted sentence, and produced a colloquial rhetorical question, which is not evident in the source text. The target text “how dense could he be?” is an example of a condensed, less subtle version of the source text.

4.3.4 Creating empathy through auxiliary words: *kureru*, *te ageru*, and *te morau*

At the lexical level, certain expressions or grammatical devices can function to convey potential empathy (Lee, 2000, p. 25). In the current research, the data reveals that the auxiliary serves a function within the source culture, and does not function in the same way in English communication. According to Lee, the distinction between *masu* and *kuremasu* is a crucial aspect in understanding Japanese relationships and language (Lee, 2000, p. 250). The communications in this section highlight how the auxiliary *kureru* differs in meaning from the standard *masu* verb, and the implications that the auxiliary signifies for empathic communication.

In this section, the conversations highlight the way in which the auxiliary gives the impression that the speaker has a personal interest in or is affected by the event. This view is also supported by Kuno (1978, p. 249) who claims that, “we need to acquire a new way of looking at the use of *kureru*, and to consider the concept of empathy, i.e. the speaker’s identification with the participants of an event or state”.

(4.71)

Mikage’s grandmother has passed away and Yuichi is helping Mikage clean up her old apartment (Yoshimoto, 1988, p. 50).

Mikage: *Ushiro de Yuichi ga zoukin o te ni yuka o fui-te kure-te-i-ta.*

Behind P Yuichi SUB cloth P hand P floor P wipe-LINK receive PROG PAST

Then I realised that Yuichi was there cleaning the floor with a rag.

In (4.71), the translator has captured a rather functional version of the Japanese text. The translation would be rendered more literally if the lexeme *kure-te-ita* had also been represented. For example, (4.72) demonstrates how, by adding extra lexemes, it is possible to render the sentiment of the source text more adequately. Moreover, the writer is describing how Yuichi has helped Mikage clean up her apartment, and the source text expression indicates that Mikage is appreciative of this. The inclusion of *kurete* can be described as being representative of *omoiyari*, because Yuichi goes out of his way to do things that make Mikage feel comfortable (Travis, 2006, p. 64). Travis argues that performing some act is an essential element of the meaning of *omoiyari* (2006, p. 65) and that *omoiyari* often coincides with a situation in which one wants to “optimize the comfort of others” (2006, p. 68).

Teachers of Japanese argue that the auxiliary *kureru* is difficult for Western speakers to comprehend and use accurately. In (4.71), the Japanese meaning implies empathizing with a given situation, whereas the English example lacks the speaker’s involvement, as well as acknowledgement of being a benefactor. In the target text the communication sounds as if the speaker is merely describing an incident. The speaker’s personal involvement or interest in the event is not conveyed. In the translation it is not apparent that Mikage is a beneficiary of Yuichi’s actions, or that she is thankful for the help. In Newmark’s (1988) framework this example does not maintain the pragmatics of the original, as source text meaning has been normalized.

(4.72)

The protagonist recalls Reiko’s actions on the prior evening (Murakami, 2003, p. 36).

Juichiji ni naru to Reiko san ga boku no tame ni sakujitsu to onnaji

youni sofa o toshite beddo o tsukut-te kure-ta.

11 o’clock P become P Reiko SUB I NOM purpose P yesterday eve P

same type sofa Obj for bed Obj make receive PAST

At 11 o’clock, Reiko unfolded the sofa and made a bed *for me* as she had the night before.

In (4.72), the source text nuance has been retained. The translator has used “for me” to create a similar sense of being a beneficiary in the target text. The auxiliary use of giving and receiving verbs, which are empathy oriented, is evident in the target text, where this aspect has been suitably rendered. In this example, the reader has a sense that the protagonist is thankful that Reiko set up the bed for her. Here, the grammar functions as an expression to convey thoughtfulness and consideration. In this way, the English reader gains the same meaning that the source text hopes to convey to the Japanese reader. The message is highlighted and includes the nuance of the original (Newmark, 1988) where the translator has operated in the interest of the culture in which they are translating (Toury, 1995).

(4.73)

The protagonist talks about his time in Shinjuku (Murakami, 2003, p. 107).

Konzatsu shita nichiyoubi no machigai wa boku o hotto sasete-kure-ta.

Confused PAST Sunday NOM town TOP I Obj relief Passive POT LINK receive PAST

The Sunday crowds gave me some relief.

The auxiliary is rendered in the source text with a sense of the protagonist benefiting from the relief provided by the crowd. The target text is brief and simple, in comparison to the source text. This choice by the translator may be due to the fact that the communication is the protagonist’s recollection, rather than part of a conversation.

(4.74)

Mikage is reflecting on Yuichi’s presence in her life (Yoshimoto, 1988, p. 11).

Mikage: *Soushiki no tetsudai o takusan shite kure-ta.*

Funeral NOM help P lots do receive PAST

...had helped me out a lot at the funeral.

In (4.74), Backus has endeavoured to create a similar translation in the target language by retaining the original pragmatics, “helped me out”, from the source text. This has been achieved because there is an acknowledgement that the speaker is a beneficiary of the actions of another. A translator has the opportunity to highlight explicit meaning in the text, and when this is achieved a more accurate translation can be provided for the reader. Morell (2011) argues that mastery not

only of the language, but of the cognitive fields related to the cultural background, is a desirable goal. This is because set expressions may not always provide fidelity to the intended meaning (2011, p. 110). Morell's view highlights the importance of understanding the role that auxiliaries play in a Japanese sentence and the explicit meanings that they carry.

(4.75)

Yuichi tells Mikage how Eriko raised him (Yoshimoto, 1988, p. 24).

Yuichi: *Boku o sodatete kureta n da.*

I/m P raise receive PAST COP

She raised me.

In (4.75), explicit in the source text is the speaker's position as a beneficiary of being brought up by his mother. For example, Yuichi acknowledges Eriko's efforts in raising him. The target text does not reflect this acknowledgement, as Yuichi's sentiment of being a beneficiary of Eriko's actions has not been transferred to the target text. A closer translation would be, "she was there for me" or "she raised and took care of me". While a reader of the Japanese text will have this information, by contrast, the English reader does not get the same sense of the source text meaning because there is no supporting cue to suggest that Yuichi felt pleased or grateful. The verb *kureru* produces the effect of the fluidity of boundaries between self and others (Hasegawa & Hirose, 2005, p. 219). In this example mutual understanding is indicated between Yuichi and Mikage, where shared knowledge is explicitly understood in the source text only.

Examining Japanese communication in translation provides an opportunity to convey culturally complex ideas in a way that can evoke some of the original nuance. An analysis of the conversations reveals that the translator must consider both logic of feeling and verbal logic when making choices to render the source text. The logic of feeling can be glimpsed in the conversations, where subtle differences between the source text and the target text meaning cannot be easily accounted for. Understanding and working with words in Japanese that embody attitude can contribute to a deeper understanding of Japanese culture.

(4.76)

Yuichi is reflecting on his relationship with Mikage (Yoshimoto, 1988, p. 101).

Yuichi: *Kichinto setsumei sureba Mikage wa kaerazu ni*

Clearly explain if Mikage TOP return NEG

Koko ni ite kureru kamo shirenai.

Here P stay receive maybe

I thought maybe if I explain everything to Mikage, she'll come over, maybe not move back in, but just come over.

In this translation, Backus (2001) adopts a strategy to retain the nuance of Yuichi being a beneficiary of Mikage's actions. She uses emphasis in the form of repetition, i.e., "come over". According to Morell (2011, p. 114) "culture-based phraseology" may not always work for the target language. However, in this communication, repetition has been adopted as a strategy to render empathy found in the source text.

The auxiliary verb *kureru* can be considered to be an active or causal component in language (Wierzbicka, 1991), and hence, may require addition or compensation to render adequately, with a similar sentiment. This is due to a lack of availability of like forms of expressions in English.

(4.77)

Mikage asks Sensei if she can go and get something to eat (Yoshimoto, 1988, p. 137).

Mikage: *sensei wa warrat-te hanashi-te kure-ta.*

Teacher TOP laugh talk receive PAST

Sensei smiled and said it was fine with her.

In (4.77), the original meaning from the source text has been transferred to the target text. This has been possible because the translator has created a similar nuance using slightly different wording, through compensation. In Newmark's framework, pragmatic factors in the translation are the factors that influence the passage of the text in to the target language, and contribute to its absorption into English speaking culture (1988, p. 139). The choice of expression has provided a degree of fidelity to the intended meaning.

(4.78)

Mikage is speaking to Yuichi after the death of her grandmother (Yoshimoto, 1988, p. 9).

Mikage: *Okane o kichin to nook-shi-te kure-ta.*

Money P carefully P leave receive PAST

The money (my grandmother) had left me.

In (4.78), Mikage acknowledges the money that was “carefully left”, and explicit in this, the Japanese reader is aware that the action was a positive experience, and she is grateful. Neither of these concepts is evident in the target text, as the events are described neutrally in the target text. Implicit information in the source text has not been made explicit for the target text reader. A closer example would include the lexemes, “the money left by my grandmother for me”. In the translation process, considering the function and the attributes of the source text is an important step in DTS framework (1995) where consideration of the wider role of the socio-cultural system is an important part of the methodology for systematic analysis (Toury, 1995, p. 36).

(4.79)

Mikage is telling Yuichi how her grandparents brought her up (Yoshimoto, 1988, p. 8).

Mikage: *Sofubo ga watashi o sodate kure-ta.*

Grandparents SUB I P raise receive PAST

My grandparents brought me up.

The source text meaning has not been retained in (4.79). Expressions including “took care of me”, “took care in raising me” or “were there for me”, would provide a more literal rendering of the source text, where *kureru* in the source text represents being supported. *Kureru* provides a means for establishing a context in which co-experience can emerge, and a shared experience of events is tied to one’s attitude and conducive to a more empathic relationship (Kuno, 1978). In her translation of the novel *Kitchen* (2009, p. 153), Ann Sherif provides a closer rendering of the source text, where she gives voice to target-text Mikage with “my grandmother took care of me”. The “taking care” aspect includes the sense of a positive experience, which is not evident in the more neutral expression “she brought me up”.

By using certain grammar, sentiment can be marked, as the speaker explicitly expresses his or her attitude towards the situation, providing a cue for implicit meaning embedded in the grammar (Maynard, 2001, p. 679). In (4.80), Mikage has expressed her perspective of what it was like being brought up by her grandparents. Carrol (1997) advocates assimilation in the psychological

process of text interpretation (as cited in Maynard, 2002, p. 397), where rather than imagine that one is the character, it is useful to adopt the stance of an observer, and forms an overall emotional response to the situation in which the characters find themselves (Carrol, as cited in Maynard, 2002, p. 97). Imagining Mikage's statement in this way, through an understanding of the situation as an observer, the situation has potential to be co-experienced. While the English translation does not carry a particularly negative impact, the literal Japanese target text would imply that the relationship between the speakers is not as close as that depicted in the source text.

(4.80)

Eriko makes a meal for Mikage after she has moved into Eriko and Yuichi's home (Yoshimoto, 1988, p. 29).

Eriko:

Watashi no tsukutta tamago to kyuuri no sarada o kanojou wa ureshisouni

I NOM made egg and cucumber NOM salad P she TOP happily

tabete kure-ta.

eat receive PAST

She attacked the food, cucumber salad, soup and rice with eggs with gusto.

In (4.80), while the target text states the facts without the personal position of the speaker, the translator adopts the expression “with gusto”, to suggest enjoyment of the food. However, this expression does not hold the same meaning as the Japanese text, where the nuance is different and has not been rendered.

(4.81)

Mikage reflects on how Yuichi helped her out after the death of her grandmother (Yoshimoto, 1988, p. 13).

Mikage: *Iroiro tetsudat-te morat-ta.*

various help receive PAST

He helped me out a lot.

In (4.81), the Japanese example acknowledges the help through the lexeme *moratta*. This lexeme conveys a degree of acknowledgement and appreciation of the efforts made by others. As the wording *iroiro* renders the expression “a lot”, this expression suggests a similar meaning of

appreciation, and in part may convey the meaning of the source text. In reality though, the focus has changed. In Japanese, the meaning is “I received a lot of help”, but in English, “He helped me”.

(4.82)

The protagonist offers to drop his girlfriend’s things to her (Murakami, 1982, p. 33).

Ie made hakonde ageru yo.

house to carry PROG give SFP

I can drop them by.

In (4.82), while the source text asserts the offer of dropping off some items, the target text is more non-committal with regard to helping out his girlfriend. The reader does not get the same sense of commitment in the offer to help out in the target text.

The following two translations provide a contrast between different translator styles and their choices to either add the auxiliary (for me/for you) or omit it. With the addition, the target text readers gain a similar sense of meaning as the source text readers would have.

(4.83)

Saku’s mother offers to make tea (Yoshimoto, 1990, p. 55).

Saku: *Tsukut-te ageru.*

Make-Link- give

I’ll make it.

(4.84)

Midori’s boyfriend is retelling the story of their evening (Murakami, 2003, p. 171).

Midori wa butsudan no aru heya ni yakuyou no futon o hii-te kure-ta.

Midori TOP alter NOM is room P alter room NOM futon Obj spread-LINK- receive

Midori spread out a mattress *for me* on the floor of the altar room.

In (4.84), *ageru* is not rendered, creating an ambiguous tone for the speaker in the target text. A closer translation would be “I’ll make it for you”. Without the addition of “for you”, the offer is more neutral, unlike the source text. By comparison, we can glean from (4.84) that Midori’s

boyfriend has a sense of being thankful for his girlfriend's actions. Within Newmark's functional framework, the pragmatics of the source text has been retained. The method of translation includes a couplet, where two words have been used to translate one word (*kureta* and "for me") (Newmark, 1988).

(4.85)

The nurse is speaking to the husband of a sick patient (Endo, 1994, p. 24).

Nurse: *sugu itte agete-kudasai*.

soon go-LINK give-LINK- please

Please hurry.

In (4.85), *agetekudasai* in the source text infers that the action will be appreciated, rather than neutral, and that the husband's quick visit to his wife will be beneficial for her. This is not evident in the target text, where the expression sounds more like a command. A closer translation might be rendered as "your husband needs you" or "please hurry for her".

(4.86) Yoko offers Maria some cake. (Yoshimoto, 2002, p. 66)

Yoko: *Atarashii no motte kite ageru*.

new NOM bring PROG come-LINK-give

I'll bring home some of the new ones tonight so you can try them

In (4.86), *ageru* is represented by the addition of extra lexemes, "so you can try them". In Newmark's functional theory, a strategy by which the translator can render expressive function may involve expansion in the source text (Newmark, 1988, p. 24). Similarly, Toury argues that target texts tend to be longer than source texts, and that explication is common (1995, p. 39), which is often evidenced in the examples.

4.4 Concluding remarks

This chapter has examined the way in which Japanese empathy is translated into English, based on the data collected from the novels. Strategies for translating empathy include tags, additions in the form of extra lexemes in English, as well as repetition, in order to recreate a sense of source text empathy in the target text. The conversations effectively demonstrate the way in which the translators have incorporated strategies to convey Japanese empathic language, despite a range of constraints, such as culture-bound language. As English expression relies more on volition and

does not have the same grammatical functions to create rapport and empathy, the translations are often normalized and read as statements of fact, rather than expressions of gratitude.

DTS (1995) and Newmark's (1988) theory provide the framework with which to analyse communication involving empathy in the translations. DTS, with a focus on syntactical, pragmatic and lexical levels, provides the overarching framework, supported by Newmark's literal and contextual oriented translation theory. Under Newmark's (1988) framework, examples of empathy were examined considering the relationship between translation and culture as well as accuracy.

The main findings included;

- Sentence final particle *ne* is often lost, however, it is possible to translate this with a tag, such as “you know”
- Sentence final particle *yo* is rarely translated, however, on occasion translators rendered this with, “you see” or an assertion, elsewhere in the text
- Sentence final particle *wa* is lost in all the data
- *Te kureru* is usually left untranslated, however, it is possible to render this expression
- Unfinished sentences are mostly left unrendered, however, on occasion these are rendered with “however...”

As the purpose of the target text determines the translation method, the translator's purpose was to recreate empathy in the target text in order to produce a functional text. For many texts, the translators were able to identify the purpose and render the source text empathy as faithfully as possible. In a number of texts, the translators employed skilful means of assimilating the source text empathic meaning, rather than normalising potential opportunities for intercultural understanding. It was not always possible to render empathy in the same way as the source text, and in many texts, there did not appear to be consistency in the way in which the conversations were translated.

In examining transference from Japanese to English, couplets (two words used to translate one), deletion, cultural substitution and equivalence (preservation), and repetition were strategies used by translators. Transference of the pragmatic function was analysed through examples of empathy, inclusion of culture in the final message and highlighting the final message. DTS (1995) supports the analysis with an emphasis on norms existing in both Japanese and English. Examining the

translations, it is clear that there are areas where it is difficult to render source text meaning in the target text. Such texts are potentially interesting areas of socio-cultural meaning that underlie the expressions. In particular, where omissions in the transfer from source text to target text occurs, cultural meaning, including ways of using language, ways of behaving, interacting and thinking, is often evident in the source.

Significant emotive values that occur in the relationships among the characters in the novels were often not available to the English reader. Alongside texts where empathy was not rendered, a number of examples where the translator effectively used strategies to render source text meaning were also included. This is important in order for the reader to gain a sense of the way in which translators are often able to creatively render source text meaning.

The challenge that confronts the translator is in offering meaning to the target text reader that is not too ideologically distant from the source text, and still understandable within the target text cultural norms and expectations. In some communications, the translators have preserved the source text meaning in the target text through substitution with “equivalents”, and creative strategies, such as repeating lexemes to create effect. At the level of grammatical structure, where socio-cultural meaning is implicit in culture-bound expressions, it is difficult to determine the most suitable translation. While the translators generally demonstrate a superior ability to render the Japanese text for English readers, meaning was omitted in some examples. Omitting parts of the source text may be desirable in translation, due to a wordy text forming a distraction from the story line. In such cases, the alternative may require excessive text to render coherently into English.

Addressing the research question, “how are culture-specific items interpreted and manifested differently in English and Japanese?”, it was found that, for the most part, in the larger data, translations of empathy were not rendered. In some examples, information in the source text was represented by alternative lexemes to compensate for expressions that are difficult to render. For example, *ne* was not rendered when there was a sense of conversational rapport between the characters, created by other lexemes or grammar within the target text or broader paragraph. Empathy in communication and translation is an ongoing topic of fascination and will likely continue to be explored as the exchange of literature crosses cultural, ideological and linguistic borders.

Chapter 5 Cultural adaptations: translating politeness

Chapter 5 examines the manifestation of politeness in translation, with a focus on pragmatics, linguistic features and social context. The perspective taken in this chapter relates to the idea that politeness and tact are socio-cultural phenomena, and as such, will vary from group to group. In recent times, the academic study of politeness has led to consideration of both intuitive understanding of politeness and more technical conceptualisation of politeness by researchers and translators (Haugh, 2004).

In Koike's (1989) view, consideration of pragmatic competence is important in translation and necessary for appropriate speech acts. He suggests that knowledge of what is appropriate and polite will influence the way in which the speaker expresses his or herself (1989, p. 279).

According to Okamoto (1999), each language carries its own set of social norms that regulate the way in which expressions of politeness are used in relation to social context. Okamoto proposes that while volition "allows the speaker considerably more active choice" in the expression of politeness, discernment refers to, "the almost automatic observations of socially-agreed-upon rules" (1999, p. 55). He argues that in discernment, "the speaker can be considered to submit passively to the requirement of the system" (1999, p. 55). Submission to a socio-cultural system is supported by the fact that, "once certain factors of a situation are noted, the choice of appropriate linguistic forms becomes more automatic" (Hill, Ide & Ogino, 1986, p. 348).

Numerous examples of discernment can be found in this chapter, where polite language used in Japanese communication is not easily translated into English. The examination of the examples in this chapter highlights the way in which Japanese polite language is influenced by socio-cultural contexts and what is deemed to be appropriate. For example, examples of in-group and out-group relationships can be found in the conversations within the novels of this study, such as that of Mikage and Okuno's relationship discussed in *Kitchen* (1998). Their relationship is an out-group relationship, where tension exists, and is highlighted by the use of polite language. Mikage and Okuno have a distant and difficult relationship, as they are both interested in the same boy. Therefore, using politeness enables Okuno and Mikage to maintain both a comfortable distance and boundaries, while they express their feelings. While the conversations between Okuno and Mikage take place in very polite form in the Japanese source text, when translated for the English reader, the polite language is not evident. According to Newmark, it is useful to consider the extra-linguistic reality, or the world of the culture of the source text, when translating between

texts (1998, p. 24). It is at this juncture, that the cultural implications, including ideologies and ways of life in translation, take form (Newmark, 1988, p. 104). The forms of language that reflect socio-cultural meaning can often be found in formulaic language.

Politeness formulas are important in communication, and support the learning of foreign languages (Wood, 2010). The examination of the translations in this chapter provides examples of the way in which politeness language beyond polite greetings is used in daily interaction. Previous studies of comparative politeness formulas have generally been limited to a discussion of greetings (Ferguson & Farwell, 1975, p. 140) and it is thought that, “we need more patient and careful description of the structure and use of politeness formulas” (Ferguson & Farwell, 1975, p. 146).

Politeness theory in general and Japanese politeness theory was introduced in Chapter 2. In this chapter, linguistic features found in Japanese polite formulaic language, and the way in which expressions of politeness used in daily conversations are translated in the data, are discussed in relation to Descriptive Translation Studies framework (Toury, 1995) and Newmark’s Functional theory (1988).

5.1 The translation of politeness in this study

This section investigates the way in which politeness formulas are rendered in the translations in this study. While there is growing literature on formulaic language, as well as theoretical studies on translation, studies that tackle the issue of formulaic language in translated texts, in particular, the analysis and translation of Japanese politeness formulas rendered in English, are limited. In the current research, the data reveals that expressions involving formulaic politeness are not always translated into equivalent expressions in English. When an equivalent translation is difficult to achieve, this points to potential areas of interest and suggests socio-cultural difference. It is often the cultural aspect or situation in translation that influences the translator’s choice, and not the expressions themselves. For example, many politeness expressions evident in the source texts were not rendered for the English reader, because the Japanese context is not the same as that of Anglo society.

A better understanding of the relationship between politeness formulas and translation can improve translation practice, as well as facilitate cultural competency. For example, due to the fact that English does not formulate politeness expressions in the same way that Japanese does, there is

often modification and omission of source text meaning (Toury's Law of Growing Standardization) and source text linguistic, lexical and syntactical features may be copied into the target text (Law of Interference) (Toury, 1995, p. 274). Features copied into the target text can create non-normal target text patterns (negative), or positive, if certain features in the source text can be rendered in such a way as to support target text communication norms.

The following examples demonstrate the way in which politeness expressions in Japanese have been translated into English, and the choices that the translator has made to render the texts.

(5.1)

Yuichi lets Mikage know that he can make it to her home for a visit. Mikage suggests that he come at 7pm and hands him some directions to the house (Yoshimoto, 1988, p. 11).

Yuichi: *Ja yoroshiku.*

Well "I make a request and hope things go well" (Ohashi, 2003, p. 257)

Alright then, good.

Multiple meanings for the translation of the expression *yoroshiku* can be found in English. Ohashi translates this expression as, "I make a request and I hope that things go well" (Ohashi, 2003, p. 257). In (5.1), "Alright then, good" is adopted as the translation of *yoroshiku*. It is interesting to note that the translation of this expression is different for Ohashi's translation, mentioned above. Yoshimoto also translates *yoroshiku* in examples (5.2) and (5.3) with different English renderings. However, the translation "alright then, good" is not a literal translation of the source text, due to the casual lexemes in the target text. A closer translation can be found in Sherif's (1991) translation of the novel *Kitchen*, where the expression "We'll see you then", can be found (1991, p. 155). This translation has greater equivalence, because Sherif's translation implies a future relationship in the same way that the source text does. "Alright then, good" by comparison sounds final and curt. In Newmark's theory (1988), the question must be asked, "to what extent is emotional sincerity needed to be reproduced?". He suggests that creating visual images in the mind, contributing to imagination and the formation of pictures is important. He also proposes that a translator's creative contribution can help to reproduce "aesthetic truth" as well as "imaginative texts", which render the authors meaning as accurately as possible (Newmark, 1988, p. 108).

(5.2)

Eriko is welcoming Mikage into her home. Mikage will be moving in from tomorrow and Eriko acknowledges this (Yoshimoto, 1988, p. 19).

Eriko: *Ashita kara yoroshiku ne.*

Tomorrow from “I make a request and hope things go well” (Ohashi, 2003, p. 257)

We’re so pleased to have you here.

In (5.2), although the translation is not an equivalent, with the omission of a translation of “*ashita*” (‘tomorrow’) in the target text, the expression *yoroshiku* becomes more formal in the English translation, compared to the translation in (5.1). The translator may have chosen a more formal translation to reflect Mikage and Eriko’s relationship. In (5.1), Yuichi is speaking to Mikage, and hence the translator has likely adopted a more colloquial and less formal translation to represent their close relationship.

(5.3)

Eriko asks her son Yuichi to pass on her regards to Mikage (Yoshimoto, 1988, p. 85).

Eriko: *Mikage ni douzo yoroshiku.*

Mikage P best regards

Please tell her I said Hi.

In (5.3), *yoroshiku* is translated casually as the greeting “Hi”.

Some modification of source text meaning is evident in (5.3), as a norm in English communication is reflected as “hi”. The translator has rendered a casual greeting to likely reflect the mother and son’s relationship. Within the theory of DTS, T-universals refer to features that characterize translated language, compared to naturally occurring language, such as non-typical patterns in the target text (Toury, 1995, p. 39). When the translator reflects on the socio-cultural system, while considering the way in which he or she will offer the text to the target audience, the analysis is supported (Newmark, 1988).

Wierzbicka contends that, identifying implicit meaning in language is necessary, in order to understand a society’s way of speaking (1994, p. 3). She proposes that the Cultural Script Model refers to a system of cultural rules (1994, p. 2). One such cultural script is the variable use of

yoroshiku in Japanese communication, which can only be understood and applied with a good understanding of the intricacies of Japanese socio-cultural phenomena.

(5.4)

Mikage requests Yuichi to help her with a job (Yoshimoto, 1988, p. 27).

Mikage: *Onegaishimasu*.

Please (expectation) POL

OK just please do it.

The politeness in the source text has not been rendered in (5.4). In comparison, the target text sounds more like an unfriendly order than a polite request. As Mikage and Yuichi are friends, however, the translator is likely reflecting their friendship with informal language.

(5.5)

Mikage signs her name cards (Yoshimoto, 1988, p. 45).

Mikage: *Kochira e onegaishimasu*.

Here P please POL

You can reach me here.

In (5.4) and (5.5), the expression *onegaishimasu* ('please') is rendered differently in each example. The very polite language does not have an English equivalent; however, the target text meaning is suitable. Within Newmark's theory, common words in the source text can be simplified in the target text, such as *onegaishimasu* in (5.4), and less common words or expressions such as *kochira e onegaishimasu* (5.5) can be emphasized (Newmark, 1988).

(5.6)

Motoko, the artist meets Kobari for the first time (Endo, 1986, p. 79).

Motoko: *Yoroshiku onegaishimasu*.

I make a request and hope things go well

I'm just delighted to meet you.

In (5.6), *yoroshiku onegaishimasu* is translated using a more formal English expression. Newmark (1998) argues that in order to localise a text for the target audience, a cultural filter may be

employed by the translator (1998:10). In (5.6), the translator renders the source text well. DTS highlights consideration for the relationship of socio-cultural factors to linguistic choices (Toury, 1995) and in this communication it can be said that the message has been included within the framework of a target text understanding. This is an example of explication, where “S-universals refer to universal differences between a translation and its source text” (Toury, 1995, p. 39) and one such difference is that target texts are generally longer than source texts.

(5.7)

The nurse is speaking to the husband of a sick patient (Endo, 1994, p. 20).

Nurse: *Yoroshiku onegaishimasu.*

give my best regards POL

I'd appreciate your co-operation.

The translation in (5.7) sounds very formal and cold in comparison to the source text meaning. The source text sentiment has been lost in translation. In the second phase of DTS methodology (identifying relationships of corresponding segments in the two texts), the socio-cultural meaning has not been captured in coupled pairs. An alternative translation would be, “I’m sure things will work out”, although this is not an equivalent in meaning.

(5.8)

Yuichi welcomes his friend Mikage into his home (Yoshimoto, 1988, p. 15).

Yuichi: *Ira-sshai.*

Welcome

Come in.

The formulaic expression, *irasshai*, is a polite “welcome” in Japanese. “Come in” by comparison is a more neutral expression. However, the translator’s choice is likely influenced by the fact that Mikage and Yuichi are friends and there is less need to be formal.

(5.9)

Mikage enters Yuichi’s home (Yoshimoto, 1988, p. 15).

Mikage: *Ojama shimasu.*

Hinder / interfere

Thanks.

In general, (5.8) and (5.9) show a loss of formality in translation. In response to Yuichi's invitation, Mikage visits Yuichi at his home. He welcomes her with "*irasshai*", which is translated as "come in" (5.8) (Backus, 1993, p. 8), to which Mikage replies "*ojama shimasu*", translated as "thanks" in (5.9). While the target text is a polite expression (similar to the source text), "thanks" is not the same meaning as *ojama shimasu*. A more literal translation would be "I'm sorry to disturb you". The translator's choice in both (5.8) and (5.9) is likely related to the creation of normal target text patterns of communication. In Newmark's functional theory, "it is a mistaken belief that the meaning of a word can always be found in the living language of a text, as this is not the authority on the way words are used and make their meaning" (Newmark, 1988, p. 104). According to Newmark, words in translation are often misused, and it may require a dictionary to correct them. Surmising a meaning from a number of contexts does not always reveal a deeper meaning, as all words have single basic meanings (1988, p. 104). The point that Newmark is making here supports the idea of inherent difficulty in rendering socio-cultural meaning found in politeness formula.

The communications in (5.8) and (5.9) reveal that basic greetings show a variety of politeness levels. Ramsay suggests that, as Yuichi is using the plain speech form (which is casual), the translation "come in" is appropriate (2000, p. 61). Ramsay claims that Mikage's response is much more formal and perhaps could have been translated as "thank you". However, as *ojama shimasu* is a formulaic expression without an English equivalent, the translator has likely chosen to reflect a more typical English response in this situation.

While the communications that have been discussed so far highlight the difficulty of rendering polite language, texts (5.10) and (5.11) demonstrate the possibility of making creative choices with wording to render adequate meaning.

(5.10)

Saku bids farewell to Ryuichiro (Yoshimoto, 1990, p. 45).

Saku: *It-te-ra-sshai*.

See you later POL

Come back soon.

(5.11)

Saku wishes Ryuichiro well (Yoshimoto, 1990, p. 45).

Saku: *Ganbat-te ne.*

good luck P

Good luck.

5.2 ‘I’m sorry’

In (5.10), the formulaic expression in the source text is adequately rendered with a warm expression “come back soon”. The formulaic source text expressions are suitably translated in the English translations in both (5.10) and (5.11).

In this section, examples of Japanese apologies (*gomen nasai* and *sumimasen*) are examined. The examples illustrate the way in which the same expression in the source text can be rendered differently in the target text. In Newmark’s theory, “the cultural implications for a translation may take several forms, such as lexical content and syntax, to ideologies and ways of life” (Newmark, 1988, p. 104). In the following texts, the translator has made decisions based on the importance given to the cultural aspects of the interlocutor’s relationship with the listener. The translator has also been required to consider the extent to which it is necessary to render the same source text word with a matching target text word.

(5.12)

Kyoichi is thankful for some watermelon (Tsugumi, 2002, p. 150).

Kyoichi: *Doumo sumimasen, itadakimasu.*

Thanks sorry receive POL

Hey, thanks a lot. I appreciate it.

Example (5.12) highlights a fundamental difference between Anglo-Saxon and Japanese culture. In this example, a degree of humility and reverence for the person who prepared the food is evident in the source text, though not in the target text. According to Ochs & Schieffelin, the moods and attitude of a situation is also part of what is to be conveyed in translation (1989, p. 9). For example, in the source text, the message includes a degree of thankfulness and an apology for having put someone out. In the target text, this is not reflected in the same way; however, the

translator has chosen a translation which, to some degree, highlights the politeness in the source text. A more literal translation would be “hey, I hope I haven’t put you to any trouble”.

(5.13)

Eriko apologizes to Yuichi for not being able to get away from work earlier (Yoshimoto, 1988, p. 19).

Eriko: *Gomen ne*.

Sorry P

I’m sorry (I just can’t get away tonight).

(5.14)

Nori is unable to make it to dinner, and apologises to Mikage (Yoshimoto, 1988, p. 107).

Nori: *Gomen ne*.

Sorry P

Oh, I’m so sorry.

In (5.13) and (5.14), the same source text wording is rendered with a different target text. While (5.14) renders a stronger expression of sorry, according to DTS theory, there is no one-to-one notion of correspondence or linguistic equivalence (unless by accident) (Toury, 1995). There is also no notion of an original message with a fixed identity. The difference in the translator’s choice likely reflects a more casual mother and son relationship in (5.13), where Eriko is speaking to Yuichi. The text in (5.14) would require more formality, where there is an apology for not making a date, and hence the translations are suitably rendered.

(5.15)

Yuichi apologizes to Mikage for being late (Yoshimoto, 1988, p. 75).

Yuichi: *Gomen*.

sorry

I’m sorry.

The target text translation for both (5.13) and (5.15) is almost the same, although particle *ne* is not used in the source text for (5.15). An aspect of Toury’s theory that has had an important impact on translation studies is the acceptance that there are no corresponding items. However, according to

Herman's (1999), Toury is ambivalent towards the notion of equivalence. He argues that Toury's choice of terms describing translation as "adequate" and "acceptable" is confusing, due to their evaluative nature and connotations in other contexts (1999, p. 97). However, Toury proposes that a translator's behaviour cannot be expected to be fully systematic and will vary for different reasons (1995, p. 67). This debate highlights the reality of languages with very different cultures where, depending on the context of the communication, a translator will render similar source text expressions with like expressions or adopt different target text expressions. In DTS, in order to embark on an analysis of both source text and target text, the translator must first identify relationships between potential corresponding language in the two texts. Once coupled pairs have been identified, the translation shift will take place based on the translator's interpretation of the source text (Toury, 1995).

(5.16)

Yuichi apologizes to Mikage for not being able to help her out (Yoshimoto, 1988, p. 75).

Yuichi: *Gomen. Hontouni gomen.*

Sorry truly sorry

Forgive me, please forgive me.

In (5.16), the target text register becomes formal and presents a different level of politeness compared to the source text. A faithful translation might retain the source text lexeme of "sorry". In rendering both "*hontouni gomen*" (5.16) and "*gomen*" (5.15) as "forgive me" rather than "sorry" or "truly sorry", no attempt is made to transfer the source text culture in these texts. A closer translation would be "hey, I'm so sorry", as Yuichi and Mikage are friends.

In (5.17), "*sumimasen*" reflects polite humility in Japanese; however, in the target text it is rendered as "thank you". The translation does not adequately reflect the same concept (sorry to trouble you) as portrayed in the source text.

(5.17)

Suguro thanks the young girl and pulls out two bank notes to pay Hanae for her services (Endo, 1986, p. 75).

Suguro: *Sukunai kedo sumimasen ne.*

Small but sorry P

It isn't very much. Thank you.

While “*sumimasen*” is also rendered as “thank you”, depending on the interlocutor, “thank you” does not express the speaker’s indebtedness. A closer translation would be “I’m sorry, it isn’t much”.

(5.18)

Suguro pays the “sandwich man” for giving him a tip as to where he can find a girl (Endo, 1986, p. 68).

The sandwich man: *Itsumo sumimasen ne.*

Always sorry P

Always good to do business with you.

In (5.18), the translation is misrepresenting the source text, as there is no sense of polite humility reflected in the target text. Including “thank you so much for your trouble”, would render a closer meaning to the original text. The translator has chosen a suitable expression for the target text audience, because a literal translation of the Japanese expression “so sorry to trouble you all the time”, would create a non-normal target language pattern. This example points to the idea that, when source text linguistic, lexical and syntactical features are copied into the target text, non-normal target text communication patterns can arise (Toury, 1995, p. 274).

5.3 Thanks

(5.19)

Midori is thanking the doctor for his trouble (Murakami, 2003, p. 95).

Midori: *Arigatou.*

Thank you

Thanks.

“Thanks” in the target text appears to be a casual translation of the source text; however, the translator is likely representing typical speech for a young girl.

(5.20)

The patient thanks Reiko for taking care of her bandages and the drinks she brought along (Murakami, 2003, p. 142).

Patient: *Houtai to biiru o doumo arigatou.*

Bandage P beer Obj thank you

Thanks for the bandage and beer.

In (5.20), the difference lies between the two texts in the informal expression in the target text on the one hand, and a more formal source text expression on the other. The translation, however, is a suitable rendering.

(5.21)

Nagasawa is talking to his friend and suggests that he is in debt due to support he has received from the friend (Murakami, 2003, p. 165).

Nagasawa: *doumo sumimasen. On ni kimasu to boku wa it-te denwa o kit-ta.*

thanks sorry Owe P come P I TOP say PROG phone Obj cut PAST

Thanks, I owe you one I said and hung up.

In (5.21), the formula “*doumo sumimasen*” (‘I’m sorry’) is rendered as “thanks” in the target text. This does not capture Nagasawa’s feeling of being indebted and thankful to his friend. A closer translation would be “I’m sorry to trouble you”.

(5.22)

Shoko is talking to Matsuki about a recent event where her friend helped her out (Ekuni, 2003, p.16).

Shoko: *Hai, okagesama de.*

Yes thanks to you

Yes, I’m very grateful.

In (5.22), the source text means, “thanks to everyone’s efforts”; however, this expression (an acknowledgment of a group effort and the contribution of others) is not rendered for the English reader. Texts (5.21) and (5.22) in the target text could be rendered with more fidelity to the source text, as the target texts do not capture the socio-cultural meaning.

As the examples are culture-bound, the translator has opted for more typical expressions used in English, so as not to create non-normal patterns. However, when making choices to support target

text cultural norms, the decision may occur at the cost of a missed opportunity to reflect Japanese culture. Example (5.22) highlights a fundamental difference in the structure of Japanese culture compared to Anglo culture. For example, in Japanese in-group interaction, a single word (such as *okagesamade*) would suffice for a wordier English sentence, as in (5.22) (Nakane, 1970, p. 121).

In (5.22), there is more meaning than appears on the surface of the communication. The text reflects the fact that a fundamental perspective in Japanese culture is to firstly acknowledge the contribution of others in reaching a goal or achieving an outcome. This contrasts with the individualistic perspective, where a specific expression acknowledging the contribution of others in achieving an outcome is not available in the same way.

Nakane contends that the mutually sensitive response involves recognizing even a slight change in the behaviour and mood of others, and hence allows interlocutors to respond accordingly. According to Schweder and Levine, there are numerous messages implicit in social discourse about what to presuppose, what to value, and what to feel (1984, p. 56). This view becomes pertinent when translating languages with very different cultural values.

(5.23)

Watanabe thanks his friend for a lovely meal (Murakami, 2003, p. 129).

Watanabe: *gochisousama*.

Thank you for the meal

Thank you for dinner.

In (5.23), the polite expression “*gochisousama*” is rendered aptly as “thank you for dinner”. The use of the expression *arigatou*, to thank someone for a meal is not culturally appropriate in Japanese communication. Investigating examples of thanks and apologies provides insight into intercultural understandings, and the way in which suitable expressions in one language, do not readily transfer to other languages.

5.4 Polite forms *desu/masu*

Certain expressions of politeness such as *desu* and *masu* (a formal style used to create politeness) are often not rendered in the translations, confirming the difficulty of translating the formalities of Japanese speech into English. When Mikage first meets Eriko (her boyfriend’s mother), Eriko speaks to Mikage using informal language. However, Mikage speaks to Eriko in

the formal *desu/masu* form, because Mikage is showing respect for Eriko. Later in the novel, Mikage speaks informally, indicating that they have grown closer to each other.

Polite language can also denote distance, as in example (5.24) where, despite the tension in the relationship between Mikage and Okuno, polite language is maintained. In fact, it is through the use of politeness strategies that Mikage and Okuno are able to maintain emotional distance, supporting the maintenance of personal boundaries.

(5.24)

Okuno, Yuichi's old girlfriend is requesting that Mikage not see her old boyfriend anymore (Yoshimoto, 1988, p. 113).

Okuno: *Tanabekun o hanashi-te kudasai. Onegaishimasu.*

Tanabe P release-LINK- please please (formal)

I'm asking you, please, don't see Yuichi any more.

In (5.24), the translator has rendered the text in polite English; however, as polite language in English is not used to maintain emotional distance in the same way as in the Japanese context, the reader may not pick up that the relationship is frosty (as is evident in the source text). In contrast, the translation gives the English reader a sense that they may even be on good terms. If the translator wanted to focus on re-creating the hostility of this relationship, the target text could have included expressions that the English reader would identify with, such as "I'm telling you, don't dare see Yuichi". This breakdown in emotional transference in the target text is because the English speaker does not automatically associate polite speech with distance, but in Japanese, distance in speech denotes politeness (McGloin, 1986, p. 22).

(5.25)

Okuno is confronting Mikage regarding her relationship with Yuichi (Yoshimoto, 1988, p. 111).

Okuno: *Okuno to moushimasu. O hanashi ga at-te kimashi-ta.*

Okuno P called (POL) HON speak SUB have-LINK- come PAST

My name is Okuno. I've come to speak with you.

In (5.25), Okuno, upon being asked what business she has with Mikage, responds with "*Okuno to moushimasu. Ohanashi ga atte kimashita*". This is translated as "my name is Okuno. I've come to

“speak with you”. Ramsay suggests that in the Japanese version, Okuno uses polite language to put distance between herself and Mikage, because after all, she has come to Mikage’s work to confront her, not to become friends (Ramsay, 2000, p. 61). However, as they are meeting for the first time, it is also natural that they would use polite speech. Polite language, which relies on *desu* and *masu*, is not readily transferrable in English, nor is there a polite expression in English that is used for saying one’s name as there is in Japanese. The second part of the target text is also absent of polite language, which is evident in the source text. However, in this example, the translator has chosen to use short English expressions, sticking to the business at hand, namely the meeting. The target text conveys a formal, curt communication, and in this way, Backus has achieved a similar feeling to the original. The “*O*” in the source text at the start of “*hanashi*” is an honorific, and adds to the level of politeness. This conveys a different effect to that which is expressed in the target text, as the source text lexemes *ohanashi* and *moushimasu* create distance.

According to Matsumoto and Okamoto, the use of less polite or direct expressions in Japanese suggests familiarity with the listener (2003, p. 31). This view is shared by Lakoff, who maintains that in Japanese communication, directness can also be a sign of intimacy (Lakoff, 1975). Matsumoto and Okamoto (2003, p. 31) propose that:

emphasis on the importance of indirectness and vagueness suggest that the Japanese communication style is vague and indirect in all contexts. However, the use of such expressions is dependent on a variety of situational factors, such as genre, setting, nature of the relationship between the participants, goals of talk, and the degree of conflict.

As situations where potential conflict may arise (as in example (5.25), tend to involve polite language, it is evident that language is tied to certain socio-cultural factors which influence the interlocutor’s style of communication. As it is not possible to render honorific language, this means of communication is not available in English, and there is inevitable loss of meaning in the translation when the text is culture bound. According to Newmark, this is because various lexical features present cultural implications for translation (Newmark, 1988).

Honorifics, such as those evident in (5.25), as well as politeness markers are a fundamental part of style in Japanese, and affect the formality of the speech situation. The speaker’s hierarchical

relationship in terms of age, status and in-group-out-group relations, also affect formality (Ide, 1989). Even the simplest sentence requires a choice between formal and informal (Ide, 2005). However, while Newmark's theory (1988) suggests that levels of politeness in the target text should be used as frequently as that in the source text, this is not easily achieved, as English does not discern polite language in the same way as Japanese.

(5.26)

A visitor calls for Saku's mother, Yukiko (Yoshimoto, 1990, p. 106).

Visitor: *Yukiko san iras-sharu?*

Yukiko POL here casual

Is Yukiko there?

The source text in (5.26) is polite, while the target text translation is less formal. A closer translation would be, "I was wondering if Yukiko is there?". The level of formality is not easily transferable in English, due to a tendency towards a more informal and casual register. In Newmark's (1988) framework, a communication can be translated in different ways, according to the role in the text. Newmark suggests that the relevance of componential analysis in translation is a flexible, though orderly, method of bridging the lexical gaps (both linguistic and cultural) between languages (Newmark, 1988, p. 123). The example in (5.26) highlights the way in which source text meaning is embedded in cultural content. The text reflects a different principle underlying Anglo and Japanese communication with regard to politeness and consideration towards others in one's requests.

(5.27)

Eriko is meeting her son's friend Mikage for the first time (Yoshimoto, 1988, p. 19).

Eriko: *Hajimemashite. Yuichi no haha desu. Eriko to moushimasu.*

How do you do? Yuichi NOM mother (informal) COP Eriko P called (POL)

How do you do? I'm Yuichi's mother. My name is Eriko.

In (5.27), Eriko uses the humble expression for mother (*haha*) when introducing herself. While English does not discern humble and polite expressions for mother and father in the same way, in Japanese there is both a humble and polite form for each family member. One set is reserved for

another's family and one for referring to one's own family. In Japanese, being humble is a component of linguistic politeness. Lakoff (1975) argues that the pragmatic rules of politeness are indispensable in understanding language. In the translation, Backus has maintained a level of politeness; however, the humble form of mother and the very formal and polite way of saying one's name are not able to be rendered in English, as evidenced in (5.27).

(5.28)

Mikage asks the taxi driver to take her to Isehara (Yoshimoto, 1988, p. 145).

Mikage: *Isehara it-te moraemasu ka.*

Isehara go PROG receive Potential (POL) Q

I'd like to go to Isehara please.

In (5.28), "are you able to take me?" (a question) in the source text becomes "I'd like to go" in the target text. While both English expressions are of a polite nature, the target text is more direct than the source text. The translator may have chosen the target text expression as it is a more typical request of a taxi driver than "are you able to take me?", where implicit in the lexemes is a level of politeness.

(5.29)

Mikage is speaking to Okuno who has confronted her about her relationship with Yuichi (Yoshimoto, 1988, p. 113).

Mikage: *Okaasan o nakushi-te maite-ru-n desu.*

Mother (POL) P lose-LINK comfort PROG COP (POL)

I comforted him when his mother died.

In (5.29), Mikage shows politeness to Okuno through the use of *desu* form. The politeness in the source text is in keeping with the idea of maintaining emotional distance between the speakers. However, in the target text, the language is very matter-of-fact. Further, the focus has shifted from the devastation of the loss of Yuichi's mother, to the speaker. A more accurate translation might be "he was completely devastated by the death of his mother". The choice in translation was possibly due to the translator aiming for a more economical or less wordy translation.

The following two texts highlight the way in which English does not discern between polite form and casual form in the same way as the Japanese.

(5.30)

Mikage greets Eriko one morning (Yoshimoto, 1988, p. 28).

Mikage: *Ohayo gozaimasu.*

Good morning (POL)

Good morning.

(5.31)

Eriko responds with good morning (Yoshimoto, 1988, p. 28).

Eriko: *Ohayo.*

Good morning (casual)

Good morning.

In (5.30), the protagonist greets her friend's mother, Eriko, with a formal "good morning", while Eriko replies with a casual "good morning" in (5.31). Both casual and formal expressions are translated into the same expression in the target text.

(5.32)

Mikage recounts an experience of a phone call (Yoshimoto, 1988, p. 163).

Mikage : *denwa ga nat-ta. Toru to furonto ga ita.*

Phone SUB ring PAST answer P reception P is PAST

The phone rang. It was the receptionist.

Receptionist: *O denwa ga hait-te ori-masu.*

H phone SUB is PROG POL

You have a telephone call.

Sono mama O-machi kudasai.

That H wait please

Please hold.

The translation in (5.32) is economical and the message is conveyed clearly; however, culture is excluded, where the difference in register (plain casual form and polite form) does not translate to the target text. Sentence endings with interpersonal functions are also difficult to represent in the target language.

In (5.32), style mixing is evident in the source text, where the first two sentences are in plain form. This is because Mikage (the protagonist) is telling the story. Following this, the style changes to polite honorific language, where the receptionist is speaking to Mikage. In this text, the narration is given from the point of view of Mikage, where a receptionist from the hotel is speaking to a guest. The first two sentences set the scene, as Mikage, the guest, is telling the reader that the phone rang and it was the front desk calling her. In this example, the lexeme *denwa* is mentioned twice: once in the first sentence and once in the third sentence. In the first sentence, *denwa* does not take the prefix *o*, as it is uttered as part of Mikage's recount. However, the second *denwa* becomes *odenwa*, prefixed with particle *o*, as the language has changed domain, and now belongs to the receptionist who is speaking to a customer. When the receptionist asks Mikage to hold the line she says "*o machi kudasai*" (honorific language) used by the receptionist towards a caller. The subsequent phrase "*o denwa haitte orimasu*" is used by the receptionist to inform the guest (in this case Mikage) that a phone call has come through for her. In translation, the first part becomes "please hold" and the second part becomes "you have a telephone call". In both cases the honorific *o* is lost in translation and the translation does not distinguish between polite or plain form. The use of the honorific in "telephone", could suggest the difference between the lexemes "phone" and "telephone". Within Newmark's theory, the inability to render honorifics in the target text results in the inability to offer local colour and atmosphere in the target text (Newmark, 1988).

In the novel *Kitchen*, the characters use a variety of registers to establish their status in relation to each other; hence normalization is inevitable, as English does not differentiate linguistically between different levels of politeness in the same way. In relation to cultural equivalence, Newmark makes reference to "expressive function", "informative function", "aesthetic function" and "meta-lingual function" (1988, p. 24). Transference of these functions is difficult due to limited functional equivalence between Japanese and English, and this often leads to compensation and reduction in the target text (Newmark, 1988).

(5.33)

Yuichi is speaking to his friend Mikage. He recalls how kind Mikage's grandmother was to him when she was alive (Yoshimoto, 1988, p. 19).

Yuichi: *Obaachan ni hontouni kawai-gat-te morat-ta shi.*

Grandmother (casual) P really nurture-LINK- receive PAST and

Your grandmother was always so sweet to me.

(5.34)

Eriko is speaking to Mikage. She is letting Mikage know about how her son has informed her of how kind Mikage's grandmother was (Yoshimoto, 1988, p. 31).

Eriko: *Obaachan ni mo kawai-gat-te morat-ta-n desu ne.*

Grandmother (casual) P P nurture-LINK- receive PAST COP (POL) P

Yuichi says your grandmother was very kind.

The examples in (5.33) and (5.34) are very similar. Plain form is used between Mikage and Yuichi in text (5.33); however, in example (5.34) Mikage and Eriko use polite form. While in both examples, the source text meaning has been retained, the target text does not differentiate between politeness levels. The translation in (5.33) is very apt and reflects the mood of the source text. The source text is represented as an unfinished sentence, while the target text is a complete sentence.

In (5.34), Eriko is using polite language to express thanks for her son's kind treatment by Mikage's grandmother. The translator has provided an adequate translation; however, the target text has a different focus compared to the source text, where Eriko is attentive to Mikage and her grandmother through her polite speech. According to Kitayama and Markus (1991), the difference between interdependence in relation to others, in contrast to those with independent selves, is influenced by "pervasive attentiveness to the relevant others in the social context" (1991, p. 225). This is well represented in (5.34) where a shared communication is taking place. Further, for individuals from collectivist society's, such as in the Japanese example, both the expression of emotion can be "significantly shaped and governed by a consideration of the reactions of others" (Kitayama & Markus, 1991, p. 225). The interdependent nature of Japanese society is often reflected in polite communicative expressions highlighted in (5.34).

As mentioned earlier, in many of the conversations in the novels, the character's ability to vary the register of their speech is lost in translation. For example, in the novel, Eriko and Mikage are talking about Yuichi, when in response to Eriko's suggestion that Yuichi's interest in Mikage may be a romantic one, Mikage jokingly replies, "*arigataku omoimasu*". In translation, this expression becomes simply "okay" (Backus, 2001, p. 19). The *masu* form of the verb is an example of polite speech, and "okay" is informal by comparison. The translator may have chosen a casual English expression to reflect a closer, less formal relationship between Mikage and Eriko. While the communications in this section have, for the most part, focussed on translations that have not been literally rendered, the following texts demonstrate translator strategies to achieve a target text that is a more direct translation of the source text.

(5.35)

Okuno dismisses herself from a confrontation with Mikage (Yoshimoto, 1988, p. 115).

Okuno: *Ii-tai koto wa zenbu iimashi-ta. Shitsurei-shimasu.*

Say want things TOP all say PAST rudeness (POL)

I've said all I had to say. Excuse me.

In (5.35), the target text has a similar polite nuance as the source text, and represents emotional distance in the target text. The translator has rendered the source text in an economical way, preserving target text meaning. This has been created by using short, polite sentences, which provide a curttness that renders the source text nuance. In Japan, politeness is maintained by using honorific speech to change one's way of addressing other people and oneself (Brass, 2005, p. 1). According to Shibatani (1990), the honorific system is explainable in terms of the notion of psychological distance, where honorifics are used to create a sense of distance between people. Shibatani uses the term "relativity of distance" to describe the idea of distance between people (1990, p. 379). This distance is relevant to many of the conversations between Mikage and Okuno.

One of the characteristics of the Japanese honorific system is that the idea of distance is not fixed, and can change. For example, as mentioned earlier, the same person can be distant or close depending on who they are talking about, and who is talking to whom. According to Shibatani, this perception of relative distance plays a crucial role in Japanese politeness (1990, p. 379). In Ramsay's view, honorifics are used in Japanese to distinguish between various levels of social standing, and are therefore an important part of all communication (2000, p. 61). English does not

distinguish between registers to the same degree, and therefore, in translation, the characters are not able to express themselves in the same way.

Consideration of the wider role of the socio-cultural system is an important part of the methodology for systematic analysis (Toury, 1995, p. 36). In (5.35), the use of very polite language reflects a boundary or distance in a relationship. Implicit in the Japanese text is the idea that very polite language reflects distance between the speakers. In English communication, it is also possible to use very polite language to create formality; however, in Japanese language, the features of in-group, out-group relationships index corresponding levels of polite and casual language. While the translation is similar as far as meaning is concerned, the source text evokes different information (a distant, cool relationship) about the speaker-listener relationship and the speech situation, and this is attributable to the expressions in the text.

(5.36)

Mikage is introduced to Eriko, Yuichi's mother, for the first time. Yuichi says Mikage's name casually to his mother (Yoshimoto, 1988, p. 14).

Yuichi: *Sakurai Mikage da* *yo*.

Sakurai Mikage COP P

This is Mikage Sakurai.

In (5.36), Yuichi uses plain or casual form when he speaks to his mother, as compared to polite language, which reflects distance. Ramsay (2000) makes the observation that Yuichi's lack of formality is not picked up in translation and that he could have been more formal and introduced Mikage as "*Sakurai Mikage san desuyo*". Instead, Yuichi chooses the very informal register *da yo*. In translation, each of these variations is covered by the phrase, "this is Mikage Sakurai", and thus the ability of the characters to vary their speech is lost (Ramsay, 2000, p. 61). However, challenging Ramsay's view, it would not be natural for Yuichi to use polite form when referring to his mother. It is this concept of politeness in creating distance, rather than proximity, that occurs less in English communication.

(5.37)

Okuno is searching for Mikage. She approaches a house and knocks on the door. (Yoshimoto, 1988, p. 110).

Okuno: *Sakurai Mikage san wa irasshaimasuka.*

Sakurai Mikage POL TOP here (POL) Q

Is there a Mikage Sakurai here?

In the source text of (5.37), Okuno is using a very polite form of Japanese. In the target text, the insertion of “a” in “is there *a* Mikage Sakurai?” is likely a translator strategy to create a more polite target text. A similarly close translation would be, “I was wondering if I could please speak to Mikage Sakurai?”

5.5 Incomplete sentences

Politeness manifesting in unfinished sentences has been investigated by numerous researchers (Lebra, 1976; Wierzbicka, 1991). Speaking in an indirect way and leaving sentences unfinished is part of politeness strategies in Japanese (Lebra, 1976). When refusing a request, the unfinished part of the sentence can be considered a hesitation in completing the utterance (Lebra, 1976, p. 38). By leaving a sentence unfinished, the speaker is able to provide an opportunity for the listener to respond before stating his or her opinion (Lebra, 1976, p. 38). In this way, one can minimise the risk of offending others.

Unfinished sentences are related to hesitation, reservation and discretion. By showing hesitation through an unfinished sentence, the speaker makes his or her statement less imposing for the hearer (Lakoff, 1975). The unfinished element functions to soften the potential impact of the statement (Koide, 1983). Hill, Ikuta, Kawasaki and Ogino (1986) proposes that knowledge of Japanese communication style assists in understanding the way in which polite language is used and why, such as to develop rapport and to be mindful of other’s feelings (1986, p. 349). Within Newmark’s theory (1998), meaning can only be translated if the linguistic forms correspond in meaning in both languages. When languages do not have equivalent linguistic forms, translators are required to adopt different strategies to render the meaning where it is possible.

In the examples in this section, the data reveals that, while the source text sentence is incomplete, the target text translations are complete and do not leave space for something extra. For example, in the Japanese case, implicit in leaving a sentence unfinished is an opportunity for the listener’s reflection or consideration of what has been said. Use of *ga*, *kedo* or *keredo* with an unfinished sentence in the source text gives the impression that the speaker is open to other opinions. According to Maynard, “when expressing an opinion, it is advisable to add at the end of one’s

thought phrases that can potentially disarm a negative impact” (Maynard, 2005, p. 326). *Kedo*, or the unfinished element, is not represented in the following examples.

(5.38)

Okuno is speaking to Mikage. She is angry that Mikage is involved with Yuichi and making decisions for him (Yoshimoto, 1988, p. 112).

Okuno: *Tatoe koibito de at-te mo anata ni kimete itadaku koto*

For example boyfriend P is PROG P you P decide-LINK-receive+HON thing

dewa nai-you-ni omoi-masu keredo.

Is NEG think-POL however

Even if you are his girlfriend, it doesn't strike me as something you should decide for him.

In (5.38), the polite expression shows a loss of formality in the translation, as the target text is rather casual compared to the source text. Anglo society does not discern between in-group and out-group relationships, and this is clear in the communication in (5.39). For example, the source text is a manifestation of something meaningful to Japanese society, using a particular message as its means of expression (Newmark, 1988, p. 94). The communication also involves an unfinished sentence, which has been omitted in the target text.

The following examples demonstrate this aspect of Newmark's theory where the unfinished Japanese sentence carries more significant meaning than the English translation allows.

(5.39)

Mikage is speaking to Yuichi. She is sharing her feelings about the past when her grandmother passed away (Yoshimoto, 1988, p. 56).

Mikage: *Watashi ni wa ni do to nai.*

I P P twice P NEG

I'd never see my own grandmother again.

The translation in (5.39) has not rendered the incomplete part of the source text. The target text by comparison sounds like a closed statement. The translator has included additional information,

“grandmother”, to make explicit the information that is implicit in the source text, creating expansion (Newmark, 1988, p. 24) and explication in the source text (Toury, 1995, p. 39).

(5.40)

Saku reflects on her brother’s comments, and keeps quiet (Yoshimoto, 1990, p. 103).

Saku: *Dakara koso nanda-rou-na to omot-ta keredo.*

Therefore what maybe P think PAST however

That was exactly the reason we should be worried I thought, but I kept it to myself.

Text (5.40) demonstrates a level of politeness through the use of *keredo*; however, in the target text there is a loss of formality in the translation. The target text is rather casual compared with the source text. The unfinished Japanese sentence carries a more significant meaning than the English translation allows (Newmark, 1988, p. 94). The target text has been normalised, compromising important cultural meaning, such as being mindful of creating an imposition on another. However, in this example, Saku is reflecting on a past experience. Therefore, the translator may not have had a reason to lighten the weight of the statement for the target text reader.

S-universals refer to universal differences between translations and their sources texts (Toury, 1995, p. 39), evidenced in (5.40), where the target text is longer than the source text. This is impacted by the fact that the meaning of a word cannot always be found in translation (Newmark, 1988, p. 104).

(5.41)

Saki is talking about Otohiko’s love life to a friend (Yoshimoto, 1994, p. 49).

Saki: *Otohiko no koiji nante dou demo ii-n dakedo.*

Otohiko NOM love life what ever good but

Oh but his love life is really none of my business is it?

In (5.41), the translator has added a question in the target text to represent the source text. As the example shows the protagonist’s reflection, the translator may have chosen to render the text as a question, to reflect the unfinished element *dakedo*. Retaining the pragmatics of the source text supports a satisfactory translation; however, it can be difficult to provide a suitable translation if there is an insistence on accuracy and literalism (Newmark, 1988, p. 139).

(5.42)

Suguro enquires if his friend has arrived (Endo, 1986, p. 47).

Suguro: *Mousugu kuru hazu desu kedo.*

Soon come expect COP however

I'm expecting her shortly.

Text (5.42) represents a typical pattern in every day Japanese speech, where *kedo* often comes at the end of an utterance. This is often not rendered in translation; however, in this communication a more literal translation would be, "I'm expecting her shortly, though".

(5.43)

Kobari is asked if he is a friend of Suguro (Endo, 1986, p. 78).

Kobari: *Shiriai to iu hodo ja-nai kedo.*

Acquaintance P say degree NEG COP however

Well I wouldn't say we're friends.

In (5.43), the inclusion of "well" in the target text may be a strategy to create a similar uncertainty as that in the source text unfinished element. The strategy of compensation enables the translator to compensate for lost meaning in alternative wording in the target text. However, by a simple addition of "though", source text linguistic, lexical and syntactical patterns could be copied to the target text, creating normal patterns in the target text (Toury, 1995, p. 274) as in the source text communication in (5.43).

(5.44)

Yuichi is speaking to Mikage. He is trying to convince her that he does not have a problem with her decision (Yoshimoto, 1988, p. 117).

Yuichi: *Boku wa zettai kamawanai kedo.*

I SUB absolutely mind NEG however

It's fine with me though.

Text (5.44) provides an example of Toury's coupled pairs, where Backus has chosen to render the unfinished sentence with an equivalent. "Though" represents the unfinished element of this

sentence; however, while Backus often leaves this element of the sentence unrendered, in this example, *kedo* has been adequately rendered. The inclusion of “though” in this example may be due to the fact that Yuichi and Mikage are friends and “though” is a casual English expression used amongst friends.

5.6 Culture specific items

(5.45)

Mikage is speaking to her friend Yuichi at his home (Yoshimoto, 1988, p. 154).

Mikage: *Yuichi warui kedo ocha o ippai kureru?*

Yuichi bad but tea P one receive?

Yuichi, could you make me some tea.

The Japanese expression *warui kedo* (“it’s bad however” or “I hope you don’t mind”) has been under-translated in the source text. The target text has been normalised as well as minimized, resulting in meaning that does not allude to the source text meaning (i.e., creating an imposition for another). By including “if you don’t mind”, the translator would have been able to retain an element of the source text meaning. “*Warui kedo*” has been omitted, leaving a different nuance from the meaning in the original text. Volek suggests that source text emotive expressions contain an emotive “semantic component”, and this component is often left out of semantic inquiry (1987, p. 12). The addition of *kureru* supports the idea that discourse modality conveys the speaker’s subjective emotional, mental, or psychological attitude towards the message content (Maynard 1993, p. 38).

(5.46)

Kakii is speaking with his mother about his girlfriend Shoko (Ekuni, 2003, p. 29).

Kakii: *Warui kedo, Shoko to wa nan no soudan mo shite-nai yo.*

Bad but Shoko and TOP what NOM discussion also do PROG NEG P

Sorry to disappoint you mum, but I haven’t discussed anything of that sort with Shoko.

In (5.46), there has been more of an attempt to render the source text expression *warui kedo*, compared to (5.45). In this example, the translator has rendered this expression with “sorry to disappoint you mum”. The inclusion of the extra lexemes may be more appropriate when speaking

with an older person or one's mother. In (5.45), the translator may have wished to give Yuichi more equal footing in the relationship, without Mikage having to be too reserved or polite when asking him to make her tea.

(5.47)

The protagonist reads a memo from the journal of a sick patient (Endo, 1994, p. 29).

Boranteia no Naruse san kite kudasatta. Itsumo reisei de yoku senryoku no aru kata dakara

volunteer NOM Naruse miss come-LINK-receive PAST POL. Always serene P often control NOM have person POL

watakushi wa shujin ni mo uchi akerarenu nayamiya kokoro no himitsu o morashi-te shimat-ta.

I POL TOP husband P P home open POT NEG worry heart NOM secret OBJ reveal-LINK- do PAST

Miss Naruse came as a volunteer today. She always seems so serene and so much in control that I end up telling her all the worries, secrets I can't convey to my husband.

In (5.47), the patient is using polite language to express her regard for the kind treatment by Miss Naruse. The level of politeness has not been captured in the target text. This is due to the very polite expression *kudasatta*. The translator could have added "for me" to render the patient's gratitude, which is expressed by *kudasatta*. The formal term for "I" (*watakushi*) in the source text is also an example of the inability to vary the communication in the target text. According to Hasegawa (2012), "in Japan, omission serves as the cement of text cohesion, whereas in English, pronouns need to be supplied to serve a similar purpose" (2012, p. 144). Hasegawa is alluding to the way in which the absence of pronouns in Japanese communication is an important part of communicative cohesion. She suggests that this is the opposite in English communication, where the pronoun is necessary for the same reason. In a similar fashion, in English to Japanese translation, repeating pronouns faithfully from the source text can result in non-normal communication patterns (Hasegawa, 2012).

(5.48)

Watanabe asks a question about English grammar (Murakami, 2003, p. 63).

Watanabe: *chotto kikitai-n da keredo.*

a little ask want COP however

Let me ask you, then, (what possible use is stuff like that for everyday life)?

In this example, the character's ability to vary the register of his or her speech is lost in translation to some degree. Rendering *chotto* (a hedge), with the addition of, "let me ask you then" offers a casualness similar to the utterance expressed by *chotto*. However, the question in the target text is quite direct, while the source text adopts an unfinished element. *Chotto* plays a role in helping communication go smoothly, which is part of maintaining harmonious relationships and a fundamental aspect of linguistic politeness (Matsumoto, 1985). This is contrary to more typical Japanese communication style, where there is a tendency to avoid confrontation and conflict situations, as well as not over-asserting oneself (Matsumoto & Okamoto, 2003). Polite language in Japanese includes avoidance of explicit expressions, which are considered unrefined or distasteful. Similarly, silence or humble expressions are preferred (Lebra, 1976; Maynard 1997). However, as evidenced in the data, it is not always possible to preserve this aspect of Japanese culture in the target language.

(5.49)

Shoko is talking to her father in law about a very personal issue to do with her relationship (Ekuni, 2003, p. 155).

Shoko: *Sono mae ni chotto hanashi ga aru-n da.*

That before P a little talk SUB is COP

There's something I want to talk to you about first.

The meaning that *chotto* conveys in the source text has been rendered in the target text, however not through a corresponding item. In this example, the translator has successfully achieved a similar meaning with the addition of, 'something', which acts like a hedge. Matsumoto proposes that languages provide for the needs of speakers to convey attitudes and feelings (1985). In this example, the speaker uses *chotto* to minimise any potential imposition to the listener. Matsumoto and Okamoto argue that Japanese people are known for being indirect and vague, and prefer not to say *iie* (no), because they feel that it would be too curt. The preference is for expressions such as *chotto*, meaning "it's a bit...". As the word for 'inconvenience' is often omitted, the listener is expected to surmise what is implied (Matsumoto & Okamoto, 2003, p. 29).

(5.50)

Matsuki drops in to see Shoko and politely suggests he won't be staying too long (Ekuni, 2003, p. 16).

Matsuki: *Sugu ni shitsurei suru yo, okamainaku, chotto Shoko o mini-kita dake dakara.*

Soon P excuse do P mind HON NEG a little Shoko OBJ see-LINK- come PAST only therefore

Oh I'm fine, don't bother. Just dropped by to see how things are going.

In (5.50), the polite Japanese language is not transferred to the target text, which reads as very casual. The unfinished element of the sentence has not been rendered. The polite language in the source text includes the meaning of an apology "I'll leave soon"; however, in the target text, the perspective suddenly changes to the speaker, who begins to talk about himself, i.e. "Oh, *I'm* fine". The translator is likely adopting English cultural norms, where communication does not involve excessive apology.

(5.51)

The protagonist asks Shoko about her dad (Ekuni, 2003, p. 99).

Otousan mo ira-shi-ta no.

Dad POL also there POL PAST P

Was your dad there too?

While the English translation does not carry a particularly negative impact, the literal Japanese transcript would imply that the relationship is more formal in the source text. A more suitable expression would be "father" instead of "dad", creating coupled pairs (dad and *otousan*) (Toury, 1995).

In (5.52), an interesting strategy to reflect the source text is using the French word "Mademoiselle".

(5.52)

Maria is speaking to Tsugumi about a mutual friend who is a little trying (Yoshimoto, 2002, p. 138).

Maria: *kiryoku dake wa hito ichibai mot-te-irassharu mitai desu ne.*

spirit only TOP person most have-LINK- is POL seems COP SFP

Luckily Mademoiselle's spirit has enough kick for two.

In the source text, Maria uses polite form to speak to her friend, possibly to emphasize her point. Interestingly, the translator has adopted an imaginative strategy to render the tone of the source text. When some information is lost in one place, it can often be compensated for in another place (Newmark, 1988), as in the creative rendering in this example. As would be expected "luckily Mademoiselle" cannot be found in the source text.

(5.53)

Mikage is speaking to Yuichi, who has called to inform her of his mother's death (Yoshimoto, 1988, p. 82).

Mikage: *O denwa arigatou to itta.*

H phone thanks P say PAST

Thank you for calling me.

While the translation is adequate, it is almost impossible to render honorifics in translation, as they do not exist in English in the same way. Polite prefixes *o* and *go* are usually used by women (Shibamoto, 1987, p. 28) and this element of Mikage's communication style is lost in the target text.

While many of the examples involving culture-specific communication are difficult to adequately render in the target text, the translator has been able to render the source text meaning in the target text in examples (5.54) and (5.55). According to Newmark, cultural concessions may be made where the 'equivalent' word is not available and it is not deemed necessary to highlight the source culture in the translation (Newmark, 1988, p. 49). According to Newmark, in communicative translation, the translator aims to provide the reader with a text that makes sense within the readership's cultural framework (1988, p. 47). Newmark's point relates to the idea that the translation must also make sense to the target culture reader.

Newmark's theory argues that some expressions may be translated in a number of different ways, according to their role in the text. In this communication, the direct meaning of the source text has been modified in favour of a more typical English expression (Toury, 1995, p. 268).

(5.54)

The hospital calls Miss Naruse, a volunteer at the hospital (Endo, 1994, p. 215).

Miss Naruse: *watakushi isha ja-arimasen kedo.*

I POL doctor COP NEG however

I'm afraid I'm not a doctor.

The formal polite term *watakushi* (I) is an aspect of Japanese language that is not able to be rendered in English. The translator has included "I'm afraid" to render the polite uncertainty of the unfinished element of the source text. This strategy works well to provide a more direct translation through compensation. The translator has used a more conversational and personal tone, and in this conversation, the translator renders the original tone well. Componential analysis (or

examining the individual components of the translation) provides a flexible method of bridging the lexical gaps (both linguistic and cultural) between languages (Newmark, 1988, p. 123).

(5.55)

The protagonist reflects on the behaviour of some youngsters playing sport (Murakami, 2003:106).

Kodomo tachi wa boushi o tot-te arigatou gozaimasu to itta.

Children TOP hat Obj take PROG thank you very much P say PAST

The young players doffed their caps with a polite “thank you Sir”

The strategy to render the politeness level in this communication involves compensation, where the creative addition of the word “Sir” to “thank you” provides the reader with a polite and formal text. Similarly, the incorporation of the old-style term “doffed” adds a level of politeness. Newmark’s componential analysis, involving consideration of all components of a sentence, was used to identify the degree of cultural meaning and original pragmatics retained from the source text. In (5.55), the cultural meaning that was evident in the source text has been neutralized in the target text. In order to process the difference in politeness expressions, the translator must often place himself or herself back into the readership and into the source language meaning with all its nuances (Newmark, 1988, p. 24). However, there is a tendency for translators to adhere to target text norms. While this is convenient for the reader, the loss results in a missed opportunity to get a sense of more authentic Japanese communication.

5.8 Concluding remarks

This chapter has considered the relationship between Japanese linguistic politeness and socio-cultural meaning in translation based on the data collected from the novels. Textual elements in the source texts, such as polite form, unfinished sentences and formulaic politeness expressions, were analysed in terms of the way in which these lexical and syntactical items have been transferred to the target text. The major findings are;

- There are strategies to render polite form, such as using very polite English words, such as “Sir” or “doffed”
- Some formulaic language is never rendered, such as *yoroshiku onegaishimasu*, *ojamashimasu* and *sumimasen*
- Honorifics and very polite language are challenging to render

- Polite and plain form language are not differentiated in English
- Incomplete sentences are mostly not rendered

Analysis of the conversations in Japanese can assist in understanding the rules and situations which govern the use of Japanese speech in every day usage. If the vocabulary that is necessary in order to speak politely is known, but when and to whom it should be spoken according to the norms of communicating in the target community is not known, then it is difficult to achieve politeness in communication. Further, politeness expressions provide insight into the workings of Japanese language and the relationships that are indexed by the choices of expression used to achieve politeness. Pragmatic linguistic failure can result from misunderstanding this aspect of linguistic politeness. A difficulty in translating Japanese into English lies in the way that Japanese lexemes and syntax can suggest different levels of politeness.

The politeness expressions and lexemes in the novels were identified as “often-used expressions” in Japanese speech and integral to maintaining empathic communication. Newmark’s (1988) categories provide a scaffolding to examine the way in which politeness expressions are transferred to English. DTS (1995) provides support in examining the phases of translation methodology, which result in either an obligatory or non-obligatory decision to render an appropriate translation. The data provides opportunities to develop intercultural understanding and competence, as well as a resource for language teaching pedagogy. In the examples, the significance of culture on language and translation is highlighted at the syntactical and lexical level of analysis. In a number of the examples, discrepancies can be seen between the polite language in Japanese and the way it has been rendered in English. For example, close relationships represented by less polite language, and very polite language are used to maintain distance, and were not always evident in the target text. These observations highlight the difficulties that English speakers have in interpreting the Japanese use of politeness, where it may also be used to create distance.

The main pattern observed in the translation of politeness expressions was related to the avoidance of creating non-normal target text patterns. The translators’ strategies often involved the inclusion of the source text meaning through the addition of lexemes in the target text. In many of the texts, the choice to omit meaning in the target text related to the translator’s desire to create normal target text patterns for the reader. Many of the translations include the message and retain the pragmatics of the source text; however, in most of the translations, aspects of Japanese culture are

lost in order to provide an economical translation, and maintain normal target text communication patterns. Examining affect in the translations in the novels provides opportunities for readers to notice and reflect on the intercultural component high-lighted in the examples, and may facilitate appreciation of the way in which Japanese language is used in every day conversation. The reader may discover some differences in the English and Japanese texts, providing an experiential level of language, as well as a deeper insight into Japanese politeness culture.

Chapter 6 Cultural adaptations: translating Japanese formulaic language

Chapter 6 is an examination of a variety of Japanese formulaic expressions and the strategies employed by the translators to render culture-specific language in English. In Chapter 5, Japanese formulaic expressions related to polite language were discussed; however, the focus in this chapter is on a number of key formulas used in everyday Japanese communication. While theoretical studies related to formulaic language and translation are increasing, there are fewer studies that address formulaic language in translated texts. In particular, analysis of the translation of Japanese formulaic expressions into English is scarce.

As first language acquisition begins with an “emphasis on formulaic expressions, specific to culture and routine, with an interim period of analysis that results in the productive system” (Perkins, 1999, p. 52), it is an informative area of language to examine. Interestingly, according to Wray, part of the transition to adult communication involves finding a balance between formulaic and volitional or self-selected speech, so that any idea can be expressed, but without unnecessary processing effort (2002, p. 326). Formulaic language is universal, and is so common within languages that it can be considered a defining feature of language itself (Wood, 2010, p. 257).

In daily communication, the use of formulaic language signifies often-used expressions, and hence provides information pertaining to what is important to its users. For the language learner, formulaic language provides an opportunity to notice how certain often-used expressions represent socio-cultural phenomena. Currently, classroom materials and programs for teachers do not appear to highlight the significance of formulas, either in production or acquisition. Although much of the research into formulaic language is based on written discourse, it is important to look at spoken discourse, as formulaic language is “equally, if not more important in spoken discourse” (Conklin & Schmitt, 2007, p. 2). According to Wray and Perkins, a speaker’s fluency can be enhanced when he or she is able to draw upon chunks of formulaic language from memory, enabling the production of often-used speech (2000, p. 7). The data in the current research was taken from conversations mimicking typical Japanese spoken discourse within the context of the narratives.

Examples of translated formulaic expressions taken from the novels provide an interesting insight into the way in which the same formulaic expressions in Japanese are not always translated into equivalent expressions in English. Often the norms of the target language context influence the translator’s final choice, and not the surface expressions. Analysis of formulaic language in the

narratives provided insight into Japanese socio-cultural understandings, revealing the value of these often-used expressions. The analysis of the data is discussed in this chapter in relation to Newmark's functional theory (1998) and Descriptive Translation Studies (Toury, 1995).

6.1 Examples of Japanese formulaic language in translation

The conversations in this section highlight examples of formulaic expressions and their translations taken from the various novels. In the data, when a formulaic expression is used in similar situations in both Japanese and Western culture, the translator has chosen an English equivalent to render the Japanese expression. However, due to diverse socio-cultural contexts, many of the Japanese formulaic expressions are difficult to render, and hence require imaginative strategies in English.

6.1.1 Greetings

***Hisashiburi* (long time no see)**

In the following three examples *hisashiburi* is translated differently, according to the context in the source text.

(6.1)

Satoru is catching up with his friend Mikage after some time. He greets her with an often-used formulaic expression (Yoshimoto, 1988, p. 57).

Satoru: *O-hisashiburi ne.*

Long time no see P

Long time no see.

The translation “long time no see”, a formulaic English expression, renders the source text well. However, the final particle *ne*, an integral part of the formulaic sequence, has not been translated. While sentence final particle *ne* is often rendered with a tag, such as “isn't it”, the translator has opted to maintain target text norms by adding a tag.

(6.2)

After a period of time, Chika phones Mikage to discuss their mutual friend Eriko, who has passed away (Yoshimoto, 1988, p. 1).

Chika: *Aaa Mikage chan Ohisashiburi!*

Oh Mikage dear long time no see

Ah, Mikage, dear? How have you been?

In example (6.2), the translator has rendered the same expression as that found in (6.1) as a question. According to Ding, “second language learners do not attend to formulaic language in isolation, rather, attend to them as embedded in formulaic sequences with context and function” (Ding, 2007, p. 9). Hence, formulaic language is best understood within the context of the situation. Within the framework of DTS, features existing in the source text that are translated and retain normal language patterns in the target text are more likely to be used by translators. In this way, popular source text patterns are reinforced in the target text (Toury, 1998, p. 10). In example (6.2), it is possible that the translator was aiming to avoid repetition in target text expressions i.e. not repeating the same wording in English for previously occurring similar source text expressions. Toury suggests that tolerance of interference depends on socio-cultural factors, and when the cultural difference is significant, non-normal patterns are generally avoided. Newmark (1988) sums up the translator’s craft where he notes that,

However tempting it is to remain on the simplified layman’s level of reality of the message and its functions, the translator must force himself back in as far as the readership can stand it, into the particulars of the source language meaning (1988, p. 24).

Newmark makes the point that translation requires a consolidated effort to reflect on source text meaning before selecting a target text for the reader. As the target text in (6.2) includes an exclamation mark for emphasis, the translator may have adapted the question for similar effect.

(6.3)

Mikage meets Chika at the *soba* shop after a long absence (Yoshimoto, 1988, p. 2).

Mikage: *Hya- a, hisashiburi!*

Ah long time no see

Ahhh. It’s been so long!

In (6.3), a third rendering of *hisashiburi* is translated as an English formulaic sequence. It would be natural for Backus (the translator) to render a regularly occurring source text formulaic sequence

differently from previous examples in the target text to reduce excessive repetition in the target text.

Gentzler argues that an aspect of Toury's DTS theory that has an important impact on translation studies is the idea that linguistic equivalence is not a reality (Gentzler, 2001, p. 131) and this is evidenced in the variety of English translations used for the same Japanese word.

6.1.2 Expressions used when arriving/parting

The expressions in this section highlight the way that particular formulaic sequences are equally widely used in different languages.

***Jamata* (see you later)**

(6.4)

The protagonist is recounting a conversation with Yuichi (Yoshimoto, 1988, p. 185).

Jaa mata ne watashi wa it-ta

Well again P I TOP say PAST

Well, see you later then, I said.

The translator has provided a suitable literal translation of this text, creating a style that is natural in the target text.

Ojamashimasu

The dictionary meaning of the term *ojamashimasu* often relates to the idea of disturbing another i.e., “excuse me for disturbing you”. In the novels, this expression is often translated differently, and dependent on the context of the situation. This is because this particular expression does not have an English equivalent formulaic expression, affirming the way in which routine formulae are closely linked to cultural values, where differences in styles of self-expression are revealed through formulaic language use (Coulmas, 1981, p. 1).

(6.5)

The protagonist is speaking to herself as she enters her old apartment. She has not visited the old apartment since her grandmother passed away and is curious to revisit her old home (Yoshimoto, 1988, p.13).

O-jamashi-masu.

P-bother you-P

I should ask permission (to enter).

Within the DTS framework, (6.5) is an example of “negative interference”, as a non-normal target text pattern has been created with the inclusion of “asking permission” (to enter). The perspective presented here is that the expression “I should ask permission” does not make sense to the target reader in the same way as it does to the source text reader. A more natural translation would be “I’m here to visit”. Within the DTS framework, the translator can make a choice with regard to which norms (ST or TT) to adopt. If it is towards the source text, the target text may result in an unnatural target text expression. The formulaic source text in (6.5) is a politeness routine, used when entering another person’s space. As mentioned earlier, formulaic sequences are not only necessary for efficient communication, but essential for appropriate communication (Wood, 2010). Ding (2007) suggests that, “when one is learning formulaic sequences, as opposed to grammar rules and isolated vocabulary items through text memorization and imitation, they are simply taking advantage of the formulaicity of languages” (2007, p. 8). However, as mentioned earlier, formulaic expressions in different languages may not hold the same socio-cultural meaning, and some expressions may be more or less suitable depending on the situation. By studying formula in given situations, one has the opportunity to make connections between context and sequence.

(6.6)

Mikage enters Yuichi’s home. Yuichi says *irasshai* (welcome). Mikage responds (Yoshimoto, 1988, p. 12).

Mikage: *O-jama-shimasu*.

P bother you

Thanks

The translation in (6.6), which uses a polite expression in the source text, shows a loss of cultural information in translation. Mikage visits Yuichi at home at Yuichi’s invitation. He welcomes her with “*irasshai*”, which is translated as “come in” (Backus, 2001, p. 8), to which Mikage replies “*ojama shimasu*”, translated as “thanks”. These basic greetings reveal the difficulty in reconstructing the norm operating in a different environment. Toury’s methodology, involving situating the text in the target cultural system and looking at its significance, reveals that, “there are no equal corresponding texts” (Toury, 1995, p. 36). When entering a friend’s home in Japan, the Japanese greeting involves acknowledgement of disturbing or bothering another. “Thanks” does not suggest this meaning. A more literal translation might be “I hope I’m not disturbing you”.

As Mikage and Yuichi are close friends, the English translation of thanks may create a more typical target culture norm.

***Okaerinasai* (welcome home)**

(6.7)

Mikage welcomes Yuichi home at the end of the day (Yoshimoto, 1988, p. 14).

Mikage: *Okaeri*.

Welcome back (casual)

You're home.

The casual formulaic expression *okaeri* is used to greet family members or friends when they return home. In English, a daily-used formulaic expression to greet a person arriving home, apart from “hi”, is not typical. The translation of “you're home” is more of an observation or statement, and carries an impersonal tone in comparison to the warm expression of *okaeri*. The translation lacks the warmth and acknowledgement of another's presence. This is because the expression “you're home” does not convey the speaker's sentiment in the same way. A translation of “hi there”, although informal, carries a warmer and more accurate sentiment. Translators are often faced with decisions of how best to fill the gap between two languages. A second translation of a similar source text can be found in (6.8).

***Okaerinasai* (welcome back)**

(6.8)

Mikage is speaking to Yuichi upon his return to the house (Yoshimoto, 1988, p. 132).

Mikage: *Okaeri watashi wa it-ta*.

Welcome back I TOP say PAST

Hi, she said.

In (6.8), the English translation of “hi” is suitable because Mikage and Yuichi are friends. The source text “*okaeri*” suggests more of a welcome; however, literally translating this Japanese expression into English to produce a translation of “welcome back” may create a non-normal target text pattern of communication.

(6.9)

Tomoko and Ryouta have been catching up spending time together. After their meeting, Tomoko suggests it is time for Ryouta to go (Setouchi, 1989, p. 135).

Tomoko: *Yappari it-tera-sshai.*

I guess please go and come back

Well, I guess you'd better go.

In (6.9), the translator has not been able to effectively render the meaning and the voice of the source text in a natural way. A similar colloquial expression might be “well, I’ll catch you later”. The translator’s choice has likely been influenced by the fact that Tomoko and Ryouta are close friends, and therefore, the informal target text may constitute a target text communicative norm. According to Laver, Japanese formulaic language is used to facilitate the management of interpersonal relationships (1975, p. 236); however, the translation in (6.9) does not hold the same sentiment.

(6.10)

Saku bids farewell to her friend Ryuichiro (Yoshimoto, 1990, p. 45).

Saku: *Itte-ra-sshai.*

Please go and come back

Come back soon

The communication in (6.10) is a suitable translation of *itte-rasshai*, as it captures the warmth and interpersonal nuance of the source text. A conversational and personal tone has been rendered for the Japanese formulaic source text expression. In Newmark’s functional theory (1998), this communication includes culture.

(6.11)

Mutsuki is talking to the protagonist. She’s arrived home with some food to share (Ekuni, 2003, p. 177).

Mutsuki: *Tadaima. Korokke o kat-te-kita yo.*

I’m home. Croquette OBJ buy-LINK- come PAST P

Hi, I got us some croquettes.

Tadaima is an everyday formulaic expression meaning “I’m home”, to which others reply “*okaeri*” or “*okaerinasai*” (welcome back). To minimize translation interference and the creation of non-normal target text patterns, the translator has opted for a more typical greeting in the target text (Toury, 1995).

***Douzo* (please/here you are)**

(6.12)

Nori greets Sensei at the door (Yoshimoto, 1988, p. 7).

Nori: *Douzo*.

Here you are/ please.

Come in.

While the formulaic expression in the source text has a wide variety of applications in conversation, “come in” is an adequate rendering of this example.

6.1.3 *Yoroshiku onegaishimasu*

Investigating formulaic language within Japanese literature can be insightful to examining the way in which formula is used in Japanese conversation. According to Wray and Perkins, “specific cultural situations provide specific contexts for the use of particular formulas, and only an understanding of the relevant dimensions of certain social situations and their relevant value, guarantees understanding of the meanings of the formulas that are likely to occur in them” (2000, p. 8). A relevant example of this perspective on formulaic language is reflected in the form of *yoroshiku onegaishimasu*.

The routine formula *yoroshiku onegaishimasu* is not only a politeness formula, but also a possible imposition (Matsumoto, 1988). According to Matsumoto, Japanese people say *yoroshiku onegaishimasu*, when potentially imposing on others, and to acknowledge their status (1988, p. 410). This is due to the fact that, by expressing one’s dependence on another, one raises or reaffirms the other’s relative position (Matsumoto, 1988, p. 410). The formulaic sequence *yoroshiku onegaishimasu* is used in a wide range of contexts, often used as a greeting when people meet for the first time, or as a request.

A criterion of formulaic language assumes that, if a sequence appears frequently, this indicates that it is conventionalised or incorporated into mainstream communication by the speech community (Wood, 2010, p. 41). It is interesting to note the variety of ways in which *yoroshiku onegaishimasu* is translated into English within the data. Translators often need to be creative in rendering this expression, and also to have a deep understanding of Japanese culture. The following examples highlight a variety of translations for *yoroshiku onegaishimasu*, as there is no single expression in English for this formulaic expression.

(6.13)

Motoko, an artist, meets Kobari for the first time (Endo, 1986, p. 79).

Motoko: *Yoroshiku onegaishimasu.*

I hope things go well POL

I'm just delighted to meet you.

In (6.13), care has been taken to balance the voice of the source text meaning and the norms of the target culture. Toury (1995) proposes that the incorporation of the wider role of the socio-cultural system may involve a reconstruction of target text cultural norms (1995, p. 102) and this is evidenced in the translation in (6.13), where a target text norm is adopted. In DTS, the model maps the target text on to the source text, in order to see where the two texts correspond or differ.

(6.14)

A nurse is speaking to the husband of a sick patient (Endo, 1994, p. 20).

Nurse: *Yoroshiku onegaishimasu.*

I hope things go well POL

I'd appreciate your co-operation.

The communication in (6.14) reflects a different principle to the source text. A more natural translation would be "I'd appreciate your care or your help". In Matsumoto's (1988) view, formulaic expressions are the basis for Japanese politeness strategies (discussed in Chapter 5) and can be thought of as "relation-acknowledging devices" (1988, p. 409). In Newmark's functional theory, it is useful to consider the "extra-linguistic reality", or the world of the culture of the source text, when translating between texts (1998, p. 24). However, the text in (6.14), while economical, excludes culture, and does not highlight the source text message.

(6.15)

Yuichi invites Mikage to his home to meet his mother. He hands her some directions and she accepts the offer. Yuichi makes a comment (Yoshimoto, 1988, p. 11).

Yuichi: *Ja yoroshiku.*

I hope things go well

All right then, good.

In (6.16), “all right then, good” is not a direct translation. While the meaning in the source text is “I hope things go well” or “please take care of me”, the context of *yoroshiku* in the source text is related to an expectation of Mikage coming to Yuichi’s home. The English translation is quite informal by comparison. Within Newmark’s theory, however, the translator has been able to render meaning for the target audience in a natural way (Newmark, 1998, p. 24).

(6.16)

Yuichi is reading a letter from his mother (Eriko) to Mikage. Eriko is passing on her regards to Yuichi’s girlfriend, Mikage (Yoshimoto, 1988, p. 182).

Eriko: *Mikage ni douzo yoroshiku.*

Mikage P please pass on my regards
Please tell her I said hi.

The context of *yoroshiku* in this example is as a greeting; however, in the source text, there is also an element of “I make a request and hope that things go well”. This expression relates to Mikage, Yuichi and Eriko’s relationship, rather than merely the current context. The target text does not reflect the same implicit meaning as that of *douzo yoroshiku*. Newmark’s theory acknowledges that translators often choose a text that is most natural for target text readers. According to Newmark, beyond the factual level of translating, there is a cohesive level, which involves a level of meaning that the target text reader can identify with easily (Newmark, 1998, p. 24).

(6.17)

Yuichi’s mother Eriko expresses her pleasure at having Mikage come to stay at their home (Yoshimoto, 1988, p. 51).

Eriko: *Ashita kara yoroshiku ne.*

Tomorrow from ‘I make a request and hope that things go well’
We’re so pleased to have you here.

The source text expression implies sensitivity to the mutual relationship between Mikage and Eriko, where Mikage will move into their home. The English translation is not a direct rendering of the meaning of *yoroshiku*, where Eriko is referring to things going well in the future. Hence, the translation does not include the source text cultural meaning. Also, the word “tomorrow”, evident

in the source text, is omitted from the target text. The translator is adhering to norms of the target text culture, and the translation is communicative at the level of the readership.

6.2 Thanks, apologies and requests

Much research can be found on Japanese formulaic language related to apology and thanks in Japanese (Ohashi, 2003; Coulmas, 1981; Gumperz, 1987). Due to the frequency of these expressions in Japanese communication, numerous formulaic expressions related to thanks and apologies can be found in the data. These expressions are used in situations which are highly specific, and an understanding of the social situations and their deeper meaning can provide insight into the meanings of the formulas (Coulmas, 1979). For example, according to Coulmas (1981), speech formulae related to thanking and apology in Japanese involve an awareness of indebtedness, where thanking is linked with apology (Coulmas, 1981, p. 79). Amongst researchers, there is much interest in speech formulae such as *sumimasen* (literally ‘there is no end’) and *arigatou* (thank you), due to socio-cultural interpretations of these expressions. In Japanese, “thanks” (*arigatou*) implies the indebtedness of the recipient of some benefit, and closely resembles apologies, where the speaker recognizes his indebtedness to his interlocutor (Coulmas, 1981, p. 79). Apology formulae such as *sumimasen*, which is often translated into English as “I’m sorry”, occur frequently in the data.

English formulae related to apology, such as “I’m sorry,” “excuse me,” and “thank you”, can prove difficult for Japanese native speakers learning English, as they are not easy to differentiate between, in terms of when to use them (Miyake, 1994, p. 134). Interestingly, according to Miyake, these formulaic expressions are considered to be more difficult for English language students studying Japanese, because an apology, rather than being an expression of regret, is more an acknowledgment of being indebted to another. According to Miyake, speech is not always related to one concept, rather it overlaps different concepts (1994, p. 134).

Appropriate terms to use in any given situation may seem universal; however, the formality of the occasion in Japanese will often require a change of expression, and this is evidenced in the examples taken from the conversations in the novels. For example, not everyone can say *sumimasen*, because it is not typically used when speaking either to a child or from a child to others, as it is related to hierarchy and age. For example, when speaking to a child in Japan, one might say *arigatou* and *gomenne*, however, when talking to more senior people, *arigatou gozaimashita* and *moushiwake gozaimasendeshita* are more appropriate. Similarly, when speaking

to children, expressing gratitude is a norm, however, when speaking with persons of higher status expressions of indebtedness, such as *yoroshiku onegaishimasu* are used (Coulmas, 1981).

Investigating examples in the data, it is evident that knowledge of *uchi-soto* (in-group and out-group) relationships and their role in language and society are useful to avoid miscommunication. Gumperz (1982) argues all people, regardless of the culture, draw on shared understanding to make meaning. This knowledge is learned incidentally through interaction with others and is “distributed along networks of interpersonal relationships” (Gumperz, 1982, p. 118). Gumperz is making the point that we learn the type of language that is appropriate and when to use it through communicating with others. Based on this understanding, communication between an English speaker and a Japanese speaker using a common language (either English or Japanese) may differ in the assumptions made of the situation and each other in relation to status and implicit meaning in language. These differences are evident in the translation of the data, where translators often decide to support target text norms in their choices.

According to Conklin and Schmitt, formulaic sequences have “pragmatic utility” where they are linked to meaning (Conklin & Schmitt, 2007, p. 2). Conklin and Schmitt argue that the pragmatic value of formulaic sequences is evident in the way that they can be used to repetitiously day in and day out to meet communication needs. For example, Coulmas suggests that conventionalized needs may include expressions such as, “I’m very sorry to hear about...”, where the language community automatically understand the sentiment (2007, p. 13). This type of automatic and reliable communication is thought to also be available to second language learners, where studies demonstrate that non-native speakers can process formulaic language with greater speed than non-formulaic language (2007, p. 13).

6.2.1 Expressions of apology

In this section, five texts are provided to demonstrate the way in which various versions of the Japanese formula “I’m sorry” are rendered in English.

(6.18)

Eriko apologises to Yuichi for being late for their date (Yoshimoto, 1988, p. 12).

Eriko: *Gomen ne.*

Sorry (casual) P

I’m sorry.

The example in (6.18) highlights a casual form of apology used between friends. Empathic or sharing *ne* is part of the formulaic expression of *gomen*. The target text is a suitable rendering of the source text, and fulfils the purpose of the communication. However, some cultural meaning has not been rendered, due to a lack of acknowledgement of sentence-final particle *ne*. “I’m so sorry, you know” may render the source text more literally; however, this may lead to non-normal target text patterns. The translator’s choice has likely been influenced by the fact that mother and son are speaking. Therefore, Eriko’s comment may not require a softener (you know) for her son.

(6.19)

Chika apologises to Mikage for crying, as she struggles to make sense of the death of her friend Eriko (Yoshimoto, 1988, p. 22).

Chika: *Gomen ne*.

Sorry (casual) P

I’m so sorry.

Despite the same source text expression, in (6.19), the text is translated in a different way to (6.18). The translator’s choice is likely due to a different dynamic in the relationship compared to (6.18). Japanese are more likely to use “I’m sorry” than English speakers, due to a strong concern for maintaining relationships, and in this example, two friends are communicating, resulting in the casual form of *ne*. Sugimoto (1997) maintains that, in communication in English society, the phrase “I’m so sorry” may be perceived as an admission, reflecting low self-esteem (Sugimoto, 1997, p. 345). However, for Japanese, it is more a sign of care and concern. In Newmark’s theory, a translator “may adopt modification to achieve natural usage in the target text” (Newmark, 1998, p. 246). In this example, the addition of “so” may have become a strategy employed by the translator to render a more serious situation, due to a death, as compared to (6.18), which is merely related to lateness.

(6.20)

Mikage apologises to Yuichi for any inconvenience as he offers to give her a lift home (Yoshimoto, 1988, p. 24).

Mikage: *Gomen-nasai watashi no tame ni*.

Sorry I NOM purpose P

Sorry to put you to so much trouble.

The target text in (6.20) is a more formal expression of sorry. However, this translation has likely been chosen because Mikage may have inconvenienced Yuichi somewhat. Mikage and Yuichi are just friends, not family members, and hence there is a degree of formality. The translation captures the spirit of the original text (Newmark, 1988, p. 50).

(6.21)

Naruse is talking to the volunteer at the hospital (Endo, 1994, p. 16).

Naruse: *De wa watakushi shitsurei shimasu.*

PP I POL excuse me POL

I'll leave you alone then.

The formulaic source text expression in (6.21) has not been rendered in the target text, as the formality in the original text has not been transferred. The target text expression tends to distort the nuance of the source text, and minimizes the formality and politeness of the source text meaning. However, the translator has opted for normal patterns of English communication, and hence the target text is suitable, given that a high level of formality is not usual in English communication.

(6.22)

Yuichi retorts that it is he who should apologise, as his mother wasn't able to join them, due to the club where she works being busy (Yoshimoto, 1988, p. 17).

Yuichi: *Kochira koso gomen-na-sai ne.*

Me too sorry (formal) P

It's me who should apologise.

The target text in (6.22) is an appropriate translation of a formal apology. The translation is communicative at the level of the readership. In Newmark's functional theory, communicative translation aims to render the source text in a way that makes sense to the audience (Newmark, 1998, p. 41) and this is evidenced in the translator's choice, which retains the pragmatics of the original.

6.2.2 Thanks

(6.23)

Mikage thanks Yuichi for cleaning the kitchen floor (Yoshimoto, 1988, p. 13).

Mikage: *Migaite kure-te arigatou ne.*

Polish/clean-LINK-receive-LINK- thanks P

Thanks for mopping it for me.

The communication in (6.23) is an equivalent translation, particularly as the wording “for me” renders the auxiliary *kurete*. In (6.23), the translator has retained the source text syntactic structure (*kure-te* and for me) reflecting the original meaning. The translator may have chosen to add “for me” to highlight Mikage and Yuichi’s close relationship.

(6.24)

Mikage opens the door after hearing a knock, and finds Yuichi standing there. Her first words are “thank you for your help the other day” - a common expression used by Japanese - to acknowledge the efforts of others the last time they met (Yoshimoto, 1988, p. 155).

Mikage: *Senjitsu wa doumo.*

The other day TOP thanks

Thank you for your help the other day.

In the target text, additional information has been necessary in order to render the source text meaning, whereas in the source text, the meaning is implicit between the speakers. The translation is appropriate and highlights the culture. In DTS, the aim is to identify any patterns and meaning in the source text, and render the text while considering target culture norms (Toury, 1995), and this is evidenced in (6.24).

Thanks, informal

(6.25)

Yuichi is thanking Mikage for the meal that she made him (Yoshimoto, 1988, p. 132).

Doumo, to Yuichi wa uketot-te, mogumogu tabe-ta.

Thanks P Yuichi P take PROG munch eat PAST

Thanks he said taking it and eating it noisily.

The communication in (6.25) has been rendered to be equivalent to the source text, with *doumo* translated as a casual “thanks”. In (6.24), the same *doumo* is translated more formally with “thank you”. The translator may have rendered (6.24) more formally, as there is a focus on the

appreciation of receiving help. In (6.25), it would be more appropriate for friends to be less formal, and use “thanks” upon receiving a meal. DTS highlights the idea that the source text message is not fixed and favours integration of both the original text and translated text at the intersection of cultural systems (Gentzler, 1993, p. 131). In this way, the same word in the source text need not be translated into the same expression in English each time. In DTS theory, there is flexibility, and choices are related to the situation and cultural norms.

6.2.3 *Sumimasen*

Sumimasen is an expression of apology, and is also used to express thanks. Ide proposes that, “the exchange of *sumimasen* is part of a pragmatic ritual activity that is an anticipated, habitual behaviour in Japanese society” (1998, p. 509). She proposes that the expression forms part of the “ground rules of appropriate Japanese public interaction” (1998, p. 509). In Ide’s view, “*sumimasen* functions not only as an expression of gratitude and apology, but also as one of the ritualized formulae used in Japanese society, to facilitate public face to face interaction” (1998, p. 509). *Sumimasen* is an expression of apology, and often heard in everyday Japanese discourse where it can mean both thanks and apology (Ide, 1998, p. 510).

Lebra proposes that when Japanese people want to express sincere gratitude in English, they feel obliged to say, “I’m sorry” (a translation of *sumimasen*) (1976, p. 92). Similarly, according to Goffman (1971), *sumimasen* is a sincere apology, and attempts to compensate for any unintended harm inflicted upon the other person. In Goffman’s view, *sumimasen* verbally compensates for an act that has taken place in the interaction (as cited in Ide, 1998, p. 115). In interactions in Japanese society, the expression *sumimasen* is used less frequently in the private sphere, and carries more functions when occurring in public interaction (Ide, 1998, p. 512). In Coulmas’ view, in Japan, “the smallest favour makes the receiver a debtor” and that “social relations can be regarded as forming a reticulum of mutual responsibilities and debts” (Coulmas, 1981, p. 88). Kumatoridani contends that, in some socio-cultural contexts, *sumimasen* can be a politer expression than ‘thank you’ (*arigatou*), which is the most general and least marked expression of gratitude in Japanese (1999).

Not only can *sumimasen* accommodate both thanks and apology, but the expression can function to show one’s mixed feelings of regret and thankfulness (Ide, 1998, p. 515). For example, where a speaker receives a benefit and potentially puts another out, the speaker becomes indebted to another. According to Ide, this means that in one expression, the feeling of thanks and apology are “displayed like two sides of the same coin” (1998, p. 515). Therefore, in saying *sumimasen*, the

speaker is able to acknowledge his or her sense of indebtedness toward the interlocutor, regardless of whether one is sincerely sorry or thankful of the situation or not (Ide, 1998, p. 515). The following communications highlight the way in which *sumimasen* functions in the source text and the challenge it presents to the translator.

(6.26)

The protagonist is telling his friend about an intimate moment with a girl (Murakami, 2003, p. 17).

Sukoshi suruto ne, sumimasen, sukoshi senaka o sasut-te itadake-masen ka.

A little do P P apologies a little back OBJ rub-LINK-receive POL Q

A few minutes later she asked me to rub her back.

In (6.26), *sumimasen* indicates the acknowledgement that the situation may be potentially offensive to the interlocutor, since it involves another person having to rub the girl's back. Thus, by adding *sumimasen* to the discourse, the speaker makes himself sound less imposing. When *sumimasen* is used, it is also possible to redress any inequality that may exist between speakers (Ide, 1998, p. 517).

According to Coulmas, indebtedness is part of the act of thanking, where the recipient, by benefiting from the actions of another, is now indebted to that person. In Coulmas' view, this resembles an apology, where speakers recognise their indebtedness to speakers (1981, p. 79). Ohashi (2008) proposes that, by only seeing thanking as, "the expression of gratitude and appreciation, researchers may lose sight of the mutual involvement of both the benefactor and the beneficiary, and their mutual social goal of creating and maintaining ties" (2008, p. 217). The following examples demonstrate the way in which socio-cultural meaning is tied to thanks and apologies.

(6.27)

Kyoichi is thankful for some watermelon (Yoshimoto, 2002, p. 150).

Kyoichi: *Doumo sumimasen, itadakimasu.*

Thanks sorry receive POL

Hey, thanks a lot. I appreciate it.

In (6.27), *sumimasen* is an expression of gratitude and potential indebtedness. In the target text, this expression is rendered in a casual way with "thanks a lot". While the translation is not literal, Kyoichi is thanking a friend, and hence it could be said that the translation is suitably rendered.

Ochs and Schieffelin propose that conveying the speaker's feelings, moods and attitudes is important (1989, p. 9). For example, in the source text Kyoichi expresses a degree of thankfulness and apology to have put someone out. In the target text this is not apparent. However, the source text has been rendered as a target text norm. If the full meaning of the source text was rendered, this could be cumbersome (Newmark, 1988, p. 241). Inevitably, there will be semantic loss in the translation, since the expression contains a cultural non-equivalent.

(6.28)

Suguro thanks and pays Hanae (Endo, 1986, p. 75).

Suguro: *Sukunai kedo sumimasen ne.*

Small but sorry SFP

This isn't very much. Thank you.

In the source text there is an apology from Suguro for not paying Hanae more than he has. The translation is not an equivalent, due to rendering the apology as a thank you. There is a tendency to under-translate culture-bound lexemes such as *sumimasen*, contributing to pragmatic loss (Coulmas, 1981, p. 82).

Tateyama (2001) suggests that when native Japanese speakers say the word *sumimasen*, literally meaning 'not finished', and frequently used as an apology, "thank you" is often implied (2001, p. 200). Further, Tateyama argues that foreigners often mistake the word *arigatou* (thank you) to express gratitude. This mistaken use of formulaic sequences is an example of how learners use language that can place them in the *soto* (outside) group. *Uchi* (inside group) speakers of the Japanese language know that there is a variety of factors which must be taken into consideration to express gratitude, such as age, social/relational status, and the distinction between in-group and out-group situational contexts (Tateyama, 2001, p. 200). The point that Tateyama makes has significance for Japanese language learners, where effective and accurate language use supports the creation and maintenance of mutual goals.

(6.29)

Suguro is paid for a job completed and apologizes for a potential imposition (Endo, 1986, p. 68).

Suguro: *Itsumo sumimasen ne.*

Always sorry SFP

Always good to do business with you.

The communication in (6.29) has not been translated literally, because the use of *sumimasen* in the source text has the effect of adding a humble tone to an exchange, denoting the speaker's awareness of the other person's feelings (Ide, 1998, p. 515). In saying *sumimasen*, the speaker's focus is more on concern for causing another person's discomfort, rather than on feeling responsible for causing the problem (Kotani, 2002, p. 50). Hence, *sumimasen* can be used to express "a mixture of gratitude and guilt about receiving a favour" (Wagatsuma & Rosett, 1986, p. 474). From this perspective, doing a favour is not seen as the doer's voluntary act, rather as a burden placed on the doer, for which the receiver feels indebtedness (Kotani, 2002, p. 50). On this basis, there is no cultural meaning retained in the target text in (6.29), where the meaning has been normalized. However, the translator's choice for the target text is most appropriate for the target text audience, as non-normal target text patterns have been avoided. If the translator had created a literal translation, i.e., "I'm so sorry for always causing inconvenience", the target text reader would likely wonder what Suguro had done to be so remorseful. In (6.29), Suguro meets the social obligation of responding to his boss, while acknowledging and conveying his gratitude. *Sumimasen* also functions in a remedial way, so as to repay verbally one's indebtedness about having to be assisted (Ide, 1998, p. 521). In this way, Suguro is appropriately addressing his superior within the context of the relationship.

Ogawa (1993) observes that the younger generation uses *sumimasen* more as an apologetic expression to people who are older, or of higher status, than with the outer group. He suggests that, in comparison, the older generations tend to use *sumimasen* as an expression of gratitude to younger people and their in-group (as cited in Ide, 1998, p. 44). Ogawa proposes that, because the speech act of *sumimasen* is highly culture specific, and the use is determined by the rules of speaking, misunderstandings may easily occur when speakers of different cultural backgrounds interact.

The examples in this section reveal the way in which formulaic language is rendered in the data. Formulaic language is useful for not only fluent, fast communication, but it also provides insight into appropriate Japanese expressions, which are useful for learners of Japanese language.

6.3 Concluding remarks

This chapter discussed the data in relation to Japanese formulaic language, with a focus on key expressions, and the way in which the translator chose to render the source text meaning. The findings are;

- It is possible to render some formulaic expressions that are used in the same situations in both Japanese and Australian every day life, such as typical greetings
- When formulaic language relates to culture bound situations, expressions are not able to be rendered, such as the difference between when it is appropriate to apologise compared to express thanks
- Similarly, *yoroshiku onegaishimasu* is translated differently in English in almost every example
- Maintaining norms for the English reader is a priority in most translator choices

The examples reveal the complexity of translating formulaic sequences, and the many ways in which language knowledge can be represented. Strategies adopted to translate formulaic sequences included replacing formulaic sequences with English formulaic equivalents. However, in most examples, the translators opted to create normal target text patterns, and resorted to typical English expressions.

Analysis of the data reveals that an understanding of how and when Japanese people use formulaic sequences is important for appropriate communication within Japanese society. Further, the connection between pragmatic competence and formulaic language supports the notion that exposure to formulaic sequences is useful for learners of Japanese language, as well as those who are interested in Japanese culture and developing relationships with Japanese people.

Chapter 7 A comparative analysis

Chapter 7 provides a comparative analysis, examining a number of different approaches taken by translators to render source texts taken from the Japanese novels. The ways in which individual translators chose to render texts is discussed in relation to skill, style and knowledge. Indirect translations, as well as mistranslations are examined in relation to culture and language. According to Newmark, “when a translation distorts the ideas of the original, it is a mistranslation” (2007, p.111). However, in the current research, the data revealed two different types of ‘mistranslation’. The first, and the least prevalent, it termed mistranslation, where the translator has misunderstood the source text meaning. In these examples, an incorrect translation has been provided. A more common type of ‘mistranslation’ is referred to as indirect translation, and these translations are not direct 1:1 correlations, however, they are designed to make the text accessible to the target text reader. They occur mainly due to the translators desire to maintain cultural norms or flow for the target text reader. Examination of the data reveals norms and assumptions of what is considered appropriate, in both English and Japanese. For a translator to adequately render the source texts, he or she must have factual knowledge and familiarity with everyday norms and conventions, as well as linguistic competence (Hasegawa, 2012). According to Kramsch, translation also requires “symbolic competence in the manipulation of symbolic systems” (Kramsch, 2011, 354). Kramsch describes symbolic competence as “the ability to interpret what is meant by what is said, to understand how people use symbolic systems to construct new meanings, and to imagine how the other languages they know might influence the way they think, speak and write” (2011, p. 354). She argues that symbolic competence is different from conventional approaches to making meaning, and is significant, given the increasing importance of language as both a “mode of communication, and as the power to make and share meaning with others” (2011, p. 354). Kramsch expands on the symbolic dimension of meaning stating;

The self that is engaged in intercultural communication is a symbolic self that is constituted by symbolic systems, like language as well as by systems of thought and their symbolic power. This symbolic self is the most sacred part of our personal and social identity; it demands for its well-being careful positioning, delicate face work, and the ability to frame and re-frame events. The symbolic dimension of

intercultural competence calls for an approach to research and teaching that is discourse-based, historically grounded, aesthetically sensitive, and that takes into account the actual, the imagined and the virtual worlds in which we live (2011, p. 354).

Kramsch makes the point that language can also be viewed as a symbol, in that it merely points to places (lexemes and grammar) where meaning can be found. This view suggests that there are no one-to-one accuracies in translation. In this way, symbolic competence may involve noticing landmarks in the form of culture-specific items, which hold implicit meaning that is culture-bound. Investigating the process of translation provides an insight into the way in which translators rely on noticing symbols to interpret language and communication, and identifying some of the strategies that individual translators adopt.

Descriptive Translation Studies provides support in the analysis of meaning embedded in the texts, while Newmark's functional theory, which emphasises accuracy as well as the function of various components of a text (textual, referential and cohesive level), provides an additional supporting framework. The following section introduces indirect translations, Japanese language style and style in translation.

7.1 Indirect translation

While translators do their best to translate texts from one language to another, an indirect translation can occur for a variety of reasons. For example, expanding a text can lead to an indirect translation. This is because expansion involves clarification, where the translator may wish to convey all of the source text, including implicit meaning. While the source text readers are likely to have the relevant background information, the target text readers may not have the same degree of background information, and hence, a translator may wish to expand on the translation. However, according to Berman, expansion of a text can result in "an empty addition" that may interfere with the new text for the target culture (2000, p. 290). Berman makes the point that expansion may not always be effective, and suggests that a poor expansion is sometimes referred to as over-translation. On the other hand, Nida maintains that a translator might end up making a simple message in the source text sound inappropriate by trying too hard to be unambiguous (1964, p. 169) and over-explaining the source text. This can be seen in the data in the current research, where many

of the translations read like facts and statements, devoid of empathy that exists in the source text. This view is highlighted by Nida, who argues that, in some translations, “little is left of the grace and naturalness of the original” (Nida, 1964, p. 169). This is evidenced in the data, where source text empathy created by auxiliaries and particles is often lacking as those auxiliaries and particles are often left unrendered (discussed in Chapter 4).

Indirect translations may be due to an elaboration of the original, or the result of “improving the text for greater readability, eliminating clumsiness or complexity from the original” (Hasegawa, 2012, p. 214). In such cases, non-normal target text patterns may be created, resulting in unnatural English expressions. While indirect translations are often inevitable, if the translator can assimilate and include source culture meaning, on the other hand, this may provide insight for the English reader into Japanese culture. Occasionally, introducing source text terms in the target text may be useful, if the expressions enhance the meaning for the target text reader (Newmark, 1988).

7.1.1 Culture bound translation

Culture bound meaning refers to language that may be specific to a particular culture (Hasegawa, 2012). When rendering a text, a translator must apply his or her knowledge to challenges of intercultural communication (Hasegawa, 2012, p. 219). According to Hasegawa, culture in this context can be understood as referring to all socially conditioned aspects of human life (2012, p. 219). Hasegawa emphasizes that language is an integral part of culture and that source texts are embedded in a linguistic, textual and cultural context, in which their meanings communicate intent and reflect relationships (2012, p. 219). House (2009) supports this view, maintaining that interpretations of a text are conditioned by cultural factors and depend on cultural presuppositions. She proposes that “there is no reality independent of how human beings perceive meaning through their culturally tinted glasses”, and therefore, the source text is dependent on its translation “existing only through its translated version” (2009, p. 23). Ideally, the translator has experienced sufficient exposure to the source culture, that they may be able to provide a window into a new culture, through skilful means of assimilating source text meaning.

Within Newmark’s theory, componential analysis provides a method of translation analysis that enables a thorough examination of the individual components of each example. The examples in this section relate to socio-cultural and pragmatic meaning, and often demonstrate where cultural meaning has not been rendered in translation. Examples that

have been rendered well, providing a contrast, are also discussed. In Newmark's theory, the cultural implications for a translation may take the form of lexical content and syntax, as well as ideologies and ways of life (1988, p. 104).

In example (7.1), there are two versions of the same text taken from the novel *Kitchen* (1988) and translated by different translators. The example demonstrates alternative approaches to translating the same text, where translators can bring a very different nuance in English to the same Japanese text. In the following example, the translators have made decisions on the importance given to Mikage's relationship with her grandmother. Part of the decision involves consideration of the extent that it is necessary to render each source text lexeme with a matching target text lexeme.

The first translation is by Megan Backus, while the second translation is by Miyoshi Masao.

(7.1)

Mikage reflects on her feelings after the death of her grandmother (Yoshimoto, 1988, p. 9).

Original text

Namida ga amari denai houwa shita kana shimini tomonau, yawarakana nemuke o sotto hikizutteitte, shinto hikaru daidokoro ni futon o hiita. Rainasu no youni moufu ni kurumatte nemuru.

Translation 1

Steeped in a sadness, I pulled my futon into the deadly silent gleaming kitchen. Wrapped in a blanket, like Linus, I slept.

Translated by Megan Backus, Yoshimoto (2001, p. 4).

Translation 2

I placed the bedding in a quiet well lit kitchen, drawing silently soft sleepiness that comes with saturated sadness not relieved by tears. I fell asleep wrapped in a blanket like Linus.

Translated by Miyoshi Masao (1991, p. 236).

While the essential meaning has been rendered, the style of writing is quite different in the two versions of the translation. The first translation adheres more closely to the norms of English expression, while less typical English patterns, such as "saturated sadness", can be found in the second translation. The first translation commences with a clause, which seems to be more engaging, than the more linear placement of words in the second translation, where the sentences commence with a pronoun. The aim of this example is to

encourage the reader to notice both functional and expressive elements of the translations in this chapter.

According to Toury, the incorporation of the wider role of the socio-cultural system may involve a reconstruction of target text cultural norms (Toury, 1995, p. 102), and the DTS (1995) model maps the target text on to the source text, in order to see where the two texts correspond or differ. The framework highlights the original message with a fixed meaning and suggests “the integration of both the original text and translated text, in the meeting ground of intersecting cultural systems” (Gentzler, 2001, p. 131). However, a natural sequence of thought is less likely to occur in languages with very different cultures (Newmark, 1988, p. 133), such as English and Japanese, which may result in more or less functional and expressive translations.

7.1.2 Polite forms

In this section, examples of indirect translation of Japanese polite forms of language in relation to culture are discussed. The data revealed that indirect translation generally resulted from difficulty in rendering Japanese polite language in English. It was found that, in general, to minimize translation interference and to avoid the creation of non-normal target text patterns, the translators opted for more typical target language expressions in the target text. The translator’s decision to compensate for meaning lost, or choice to make additions (such as the inclusion of extra wording to explain a term) or omissions of meaning, was also necessary to support a suitable translation.

(7.2)

Okuno is warning Mikage to stay away from Yuichi. The two women, Okuno and Mikage, are interested in the same boy (Yoshimoto, 1988, p. 9).

Okuno: *Shitsurei desu ga dochira sama de-shi-ta ka.*

Excuse me COP SUB which person Hon COP PAST Q

Excuse me, but who are you?

In (7.2), the Japanese expression is very courteous, while the English translation is more direct and confrontational. The translation does not include the Japanese polite meaning from the source text at all; rather, the target text is confronting. While the message is clear in the translation; the culture is excluded in the target text. This may not be important in

this target text communication, particularly as Okuno and Mikage are not friendly with each other, and their emotional distance is reflected in the source text with the use of polite language. The translator's choice is suitable for the target text reader because, in English, this direct expression would be appropriate for a conversation between two people who are angry. The polite form used in the source text is not easy to directly translate into English. A more suitable translation would be "may I have your name please?".

Toury (1995) suggests that providing some background supporting information and setting the scene is necessary in a translation. He proposes that proper contextualisation would include consideration for the target reader's context and culture (1995, p. 39). While it is difficult to provide a suitable translation if there is an insistence on accuracy and literalism (Newmark, 1988, p. 139), it is useful to consider the "extra-linguistic reality", or "the world of the culture" of the source text, when translating between texts (Newmark, 1998, p. 24).

(7.3)

The protagonist reflects on Eriko's comments about frequently being late for appointments (Yoshimoto, 1988, p. 38).

Amari watashi no chikoku ga ooi node moushi-wake-nakute.

Not much I NOM late SUB a lot therefore excuse NEG incomplete

But I was late so often.

In (7.3), the expression *moushi wakenakute* is a type of apology or acknowledgement related to causing inconvenience to others. The source text has been rendered with a culturally neutral translation, and the apology implicit in the source text is not evident in the English version. Newmark (1988) suggests that an under-translation may be a compromised version of the source text, resulting in limited cultural expression. In this text, the protagonist is reflecting on an earlier conversation; therefore, the translation, while not an equivalent, may be suitable, as it renders the point being made. The target text is an under-translation, which is suitable, as the comment is Mikage's personal reflection, rather than part of a conversation. A closer translation would be, "I apologize for all the times I was late", or "I'm so sorry I was late so often". An alternative rendition can be found in Sherif's translation of *Kitchen*, where she writes, "I felt awful because I was always so late" (1991, p. 169).

In the following text, Mikage and Okuno are at odds with each other, and attempting to create emotional distance by adopting very polite language.

(7.4)

Mikage is speaking to Okuno about catching up soon (Yoshimoto, 1988, p.1).

Mikage: *Moushi-wake ari-masen ga ima wa shigoto chuu desu node yoru*

Inexcusable but now TOP work during COP because night
ni demo jitaku no hou ni denwa itadake-masen ka.

P however home NOM direction P phone receive REQUEST POL Q

I'm sorry but I'm working right now. Would you mind calling me tonight at home?

In (7.4), the polite expression (i.e., “*moushiwake arimasen*”) has been rendered to some degree in the target text. However, a closer translation would be “I’m awfully sorry” or “I’m sorry for the inconvenience”. As Okuno and Mikage are not on the best terms, it may be useful to render the very polite language in the source text for the target text reader, in order to suggest a frosty relationship (as evident in the source text). The current translation by comparison is very casual. Newmark proposes that “a translator’s creativity can facilitate in the reproduction of aesthetic truth, which may render the author’s meaning as accurately as possible” (1988, p. 108). In (7.4), the translation may be more literally rendered with a curt rendition such as “I would appreciate it if you could call me tonight at home. Thank you”.

(7.5)

Okuno is speaking to Mikage about her disappointment. She is not happy that Mikage has been seeing her boyfriend (Yoshimoto, 1988, p. 1).

Okuno: *Kyou wa onegai ga at-te yat-te kima-shi-ta hakkiri moushi age-masu.*

Today TOP request SUB is PROG do-LINK-come PAST clearly say give

I came here today because I have something to ask of you. I’ll be clear about it.

In (7.5), the polite language in the source text reflects a boundary. Okuno is cross and uses polite language to distance herself from Mikage. In the source text, the distance between

Okuno and Mikage can be understood through the use of politeness strategies and honorifics, implicit in the text. The translator has adopted short, curt expression in the target text, which might also suggest distance to the English reader.

(7.6)

Mrs. Isobe asks the nurse what the doctor said regarding her husband's health (Endo, 1994, p. 9).

Mrs. Isobe: *O-isha sama nan to oshat-te-ima-shi-ta ka.*

HON Doctor (POL) what P say PROG POL PAST Q

What did he say?

The very polite language in (7.6) is not transferrable to English, and there are no polite expressions in English that are used to refer to a doctor or person of status in the same way. As a result, the target text fails to accurately represent the communication, and the relationship in the source text. A more apt translation might be "could you please tell me what the doctor said?", or "would you mind informing me of the doctor's prognosis?" The expressive potential has been minimized in the target text.

Newmark proposes that, "in order to localize a text for the target audience, a translator may adopt a cultural filter" (Newmark, 1988, p. 10). For example, depending on their role in a text, sentences can be translated in different ways. Similarly, the translator will also consider his or her aims for the target audience, and this will also influence the translation. In (7.6), Mrs. Isobe is asking after her husband's health, and her communication is to the point. Hence, as the translation is also direct in the source text, this rendering can be seen as suitable and supporting a normal target text communication pattern. In (7.6), rendering the polite language (*O-isha sama*) may not be as important to the target text reader. This example highlights the way in which source text meaning is embedded in cultural content, and the idea that communicative intent and affect are connected. The translation reflects a different principle underlying Western and Japanese societies, where meaning is omitted due to distinctions based on social hierarchy. In this way, the distinction in (7.6) relates to the socio-cultural meaning of very polite language reflecting a regard for the doctor, who is a man of status. Further, as the doctor is attending to Mrs. Isobe's husband's health, there is the sense of an acknowledgement of being under the doctor's good care and indebted to the doctor in the source text. Implicit in the Japanese text is the regard held for others in

positions of status, where very polite language is not only adopted to refer to the doctor, but also the language used to address the doctor. “What did he say?” does not convey these sentiments.

Communicative translation is an attempt to render a similar contextual meaning as the original, in such a way that both content and language are comprehensible to the reader (Newmark, 1988, p. 41). While the translation in (7.6) is economical, it excludes culture and does not have the pragmatics of the original. There is a cultural concession, due to the difference in how the target reader would view people of higher status, compared to those in the source-text culture, where the target culture doesn’t have that same perception of status as the source culture. In this translation a target text norm has been created for the English reader. Newmark suggests that, “a cultural concession, where a target culture term is chosen, is possible only where the cultural word is not important for local colour” (Newmark, 1988, p. 13), and this perspective is evident in (7.6) with regard to status rather than words.

(7.7)

Naruse asks the volunteer at the hospital some questions (Endo, 1994, p. 16).

Naruse: *go-katei no oku-sama desu ka.*

HON family NOM wife HON COP Q

Are you a housewife?

In (7.7), honorifics are used in the source text in connection to the lexeme for “housewife”. The translator has rendered the source text in an economical way. However, the translation hardly resembles the source text. This is mainly because there is a sense of the utmost respect and reverence given by Naruse to the volunteer. This is not evident in the target text, which sounds intrusive by comparison. Interference from the source text to the target text is evident, where linguistic features (lexical and syntactical) are copied to the target text (Toury, 1995, p. 274). Honorifics are used in Japanese to distinguish between various levels of social standing, and are an important part of communication. However, English does not distinguish between registers, and therefore, in translation, the characters are not able to express themselves in the same way. In Newmark’s (1987) framework, the cohesive level of translation involves both the structure and the mood (empathy) of the text,

and in this example, the target text does not reflect the culture, nor highlight the source text message in the same way.

(7.8)

Shoko's mother apologizes for her sudden arrival (Ekuni, 2003, p. 59).

Mother: *Gomen na sai ne, kyuni ojama shite.*

Sorry P suddenly intrude

Sorry we arrived early.

The target text in (7.8) does not reflect the politeness level in the source text. The source text meaning includes an apology for intruding, which is a different meaning and focus from the target text, which focusses more on arriving early, rather than the apology for intruding, where *kyuuni ojamashite* literally means "sorry for coming without any warning".

(7.9)

Shoko's father is talking to his daughter (Ekuni, 2003, p. 11).

Father: *Ojama-shiteru yo go busata shite-imasu.*

Well intrude POL P HON long time do PROG POL

I just stopped by to say hello. It's been so long since we've seen you.

In (7.9), the information in the source text is not the same as that in the target text. In the source text, there are lexemes relating to intruding, and this is not evident in the target text. The source text is also very formal, compared to the casual target text. The translator may have chosen to reflect a less formal relationship as the conversation is between a father and his daughter. In order to avoid the creation of non-normal target text communication patterns, a translator may need to add extra wording to the target text, and this example reflects that, with a target text that is much longer than the source text, and containing lexemes that are not evident in the source text.

(7.10)

Shoko recalls what the nurse said to her earlier (Ekuni, 2003, p. 43).

Sofa o te de sashi, matashi temo, sochira de shosho o-machi kudasai.

Sofa Obj hand P point keep waiting if there P a little HON wait please

She pointed to the sofa and told me to have a seat.

In (7.10), the target text has been normalised, missing important cultural meaning, such as being mindful of creating an imposition for another. In this example, the translator has not translated the meaning and voice of the source text. This is due to the absence of any reference to “being kept waiting” in the source text, and the untranslatability of Japanese honorifics. This may be because the protagonist is reflecting on an earlier conversation, and hence, there is no need for politeness in the target text. Retaining the pragmatics of the source text supports a satisfactory translation (Newmark, 1988, p. 139). However, while this translation does not have the pragmatics of the source text, it could be said to reflect normal English communication patterns.

(7.11)

Tsugumi is talking to Maria’s father. Maria’s father comments that Tsugumi has grown a lot stronger. Tsugumi responds as follows (Yoshimoto, 2002, p. 130).

Tsugumi: *Okagesamade*.

Thanks to your efforts

How lovely of you to notice.

In (7.11), the target text reflects a different principle to the source text. *Okagesamade* implies a degree of thanks for the efforts of others in achieving a common goal. This text could have been rendered more literally by rendering the target text as “thanks everyone” or “thanks to everyone”. As the communication is culture-bound, the translator has opted for a more typical expression in English; however, this choice occurs at the cost of highlighting the culture. The translator’s decision may have been influenced by the speakers involved, where Tsugumi thanks her friend’s father. This translation makes sense at the level of the target culture; however, by translating this expression more literally as “thanks to everyone”, normal target text patterns of communication still could have been maintained.

In this translation, no attempt has been made to transfer the source text culture to the English reader. The target text is written as if it were expressing an individual’s personal thoughts. This example relates to socio-cultural meaning in Japanese society, where individualism is not as desirable as in Anglo society. A unique sense of individuality is not considered to be an asset in Japan in the same way, because one’s relationship to the group is important. *Okagesamade* as an expression is strongly related to Japanese

interdependence, where the group both benefits from and expects to support, and be supported by, the efforts of the group (Kitayama & Markus, 1991). In example (7.11), the target text has been rendered with a culturally neutral translation, rather than a cultural equivalent.

(7.12)

The protagonist, who got caught up with a woman, needed Nagasawa to cover for him. He thanks *and* apologises to Nagasawa (Murakami, 2003, p. 165).

Doumo sumimasen. On ni kimasu to boku wa itte denwa o kit-ta.

Thanks sorry Owe P come P I TOP say phone Obj cut PAST

Thanks, I owe you one I said and hung up.

In (7.12), the apology in the source text is not rendered in the target text, and pragmatic meaning has not been included. The target text meaning is particularly casual in comparison with the source text (where the focus is on an apology). In the target text, the focus is on thanks. However, the protagonist and Nagasawa are friends; hence in this case “thanks” may be adequate for the target text reader, as it is a target text norm.

7.1.3 Self-referencing

In Japanese communication, the omission of pronouns is frequent, and helps to produce a sense of distance and humility. In this section, person-referencing expressions, such as “myself”, “I” and “you” (formal and informal) are discussed. Translating expressions that are culture bound requires the translator to consider how best to bridge the gap between two languages. When source text meaning is implicit and can be inferred in the Japanese text, an imaginative translation may be required to render the text in English.

In Newmark’s (1988) functional theory, the cohesive level involves emphasis being placed on the function of the various components of the text. Referring to oneself as “I” and others as “you” can sound confrontational in Japanese, and one method for dealing with this, is excluding these words when they are not needed (Ramsay, 2000, p. 66). Newmark suggests that because the subject of the sentence can often be inferred, omitting the subject of a sentence does not necessarily create a problem in Japanese to English translation. Instead, there are issues in the register of the translation. While the examples given below

are not definitive mistranslations by addition, they provide examples of how the translator can re-imagine the communication and create meaning.

(7.13)

Mikage responds to Okuno, who has said some harsh words to her. Okuno is about to continue when Mikage tells her to stop (Yoshimoto, 1988, p. 111).

Mikage: *Jibun no kimochi no mendou wa jibun de mite iki-te-iru mono desu.*

Self P feeling P attention SUB self P look living thing COP

(but) we each have to face our feelings.

In (7.13), the target text is a simplified version of the source text. In Japanese communication, the expression *jibun*, meaning “self”, may vary according to interpersonal relationships. *Jibun* appears twice in the source text, expressing the importance of self-responsibility in the Japanese context. The nuance and tone of the final translation in comparison is much shorter and more casual. The translation demonstrates a tendency towards simplification. Newmark argues that, rather than translate words, it is preferable to translate sentences, ideas or messages, while at the same time accounting for each word somewhere in the text (Newmark, 1988, p. 139). In (7.13), not all lexemes have been accounted for in the target text. In this text, the reader does not have a high degree of access to the cultural context of the source text or the source culture related to the interdependent self.

A sense of identification with others is important to Japanese people, and this “selfness” is confirmed through interpersonal relationships (Hamaguchi, as cited in Heine & Lehman, 1997, p. 389). Hamaguchi describes the interdependent self as follows:

An interdependent self cannot be properly characterized as a bounded whole, for it changes structure with the nature of the particular social context. Within each particular social situation, the self can be differently placed, where the uniqueness of such a self, derives from the specific configuration of relationships each person has developed. What is focal and objectified in an interdependent self then, is not the inner self, but the relationships of the person to other actors.

Compared to Eastern cultures, many Western cultures have a notion of the inherent separateness of each person (Kitayama & Markus, 1994). Kitayama and Markus suggest that, in Western culture, the norm is to become independent, where one's own thoughts and feelings, rather than those held by the community, determine meaning (Kitayama & Markus, 1991). In contrast, Japanese culture places importance on the fundamental connectedness of human beings to one another (Kondo, 2010) and the fostering of interdependence among individuals (Kitayama & Markus, 1991). The following examples highlight the way in which the choice of a self-referencing expression can change, depending on who one is speaking with.

(7.14)

Eriko is speaking to her son Yuichi about the future and what might happen should she die (Yoshimoto, 1988, p. 68).

Eriko: *Watashi wa shin-dara anta hitori bochi yo.*

I TOP die if you alone P

If I should die, you will be left all alone.

In (7.14), Eriko uses “*watashi*” (I) to refer to herself. By way of contrast, in text (7.15), she uses a different expression (“*atashi*”) which suggests a degree of greater intimacy between the interlocutors. This difference in self-referencing is not able to be rendered in English. In (7.14), she also uses “*anta*”, which is a version of the word “you” used for familiar relationships. When using the second person pronoun to clarify to whom one is speaking, it is important to bear in mind that the couplet *anta* (or *anata*) is not equivalent to the English “you”. In the target text of (7.14), the final particle *yo* has also been ignored, meaning that the source text message is not communicated in the same way. An example of a more literal translation would be “if I should die, you will be left all alone, you know”. Within Newmark’s framework, the translation does not emphasize the culture or offer local colour and atmosphere. However, as this example involves a mother and son conversation, it is possible that the translator is reflecting the assertion of a mother to her son.

(7.15)

Eriko is speaking to Mikage about the difficult times that she had experienced as a parent of Yuichi (Yoshimoto, 1988, p. 68).

Eriko: *atashi datte, Yuichi o sodateru uchi ni, sono koto ga wakat-te-kita no yo.*

I however Yuichi P raise-PROG while P that thing P understand-LINK-come PAST P P

Tsurai koto mo takusan takusan at-ta wa

Difficult thing also lots lots PAST P

I learned it raising Yuichi. There were many, many difficult times, god knows.

In (7.15), the addition of “god knows” may be a strategy adopted by the translator to render a similar emphatic meaning to that created by “*atashi datte*”. Similarly, the addition of “god knows” suggests a shared communicative function in a similar way to the final particle. Analysing the linguistic forms lexically, syntactically and stylistically to get an overall sense of the meaning is useful in order to avoid indirect translations and to represent the text as accurately as possible (Newmark, 1988, p. 103). However, according to Newmark, interpreting the text is more than identifying words and establishing syntactic connections (1988, p. 103). In (7.15), sentence final particle *wa* is used as a softener and demands that the speaker and addressee have a personal relationship (Kitagawa, 1977), and this element of Japanese communication may be reflected in the inclusion of “god knows”.

An aspect of Japanese sentences that makes translation challenging is one of discerning the different voices or “multiple selves” (Maynard, 1999, p. 137). According to Maynard, the expression *watashi* (I) can appear when it refers to a new piece of information, as shown in the following example (1999, p. 137).

(7.16)

Mikage recalls a happy moment when her old friend Yuichi called her (Yoshimoto, 1988, p. 137).

Yuichi: *Moshi moshi? Mikage ka? 'Naku hodo natsukashii koe ga it-ta.*

Hello hello Mikage Q cry amount nostalgic voice SUB say PAST

Ohisashiburi ne? Nanoni genkiyoku watashi ga it-ta

long time no see P Despite enthusiastically I SUB say PAST

Hello? Mikage? The sound of his voice made me want to weep with nostalgia. ‘Long time no see?’ I cried joyfully.

There are several aspects to this translation. Firstly, as mentioned earlier, in Japanese there are a number of self-referencing strategies that can render the narrator’s perspective of the self, and this aspect of translation is difficult to render in English. Maynard captures the self-referencing aspects of this translation well when she states:

in the source text, *watashi ga* presents new information, and has an effect of the narrating self being surprised at a newly discovered self. The narrating self, distances herself from the experiencing self; as if observing her own action with amazement. Such use of the self-referencing strategy makes the reader aware of the narrator’s detached perspective (1999, p. 137).

Secondly, the translator has chosen “joyful” to render *genkiyoku* (to be well), which is not a literal translation. In the source text, Yuichi is trying to be full of enthusiasm. Rather than “long time no see? I cried joyfully”, a more literal translation would be “long time no see? I said cheerfully”. In this translation, *nanoni* (although) is also omitted from the target text. The translation “I cried joyfully” in (7.16) does not render this effect, which is available to the source text reader.

This section has highlighted some differences in personal pronoun use between English and Japanese. According to Ramsay, because Japanese attach importance to social standing, the use of the pronoun is generally avoided (2000, p. 66). However, in English, as the subject is specified when a verb is used this has consequences when translating Japanese to English.

7.2 Female speech

Differences between male and female speech are evident in Japanese (Ide & McGloin, 1991) and according to Ide & McGloin, historically, Japanese language use by males and females has differed. This is often expressed in the way that sentence-final particles are used. According to Ide and McGloin, while particle *wa* and *no* can be used by either gender to “acknowledge the addressee as a cooperative participant in the give and take of

the speech situation”, particle *wa* is characteristically used more by women (1991, p. 23). Ide & McGloin suggest that the difference between the masculine *wa* and feminine *wa* is that the latter directs the emotional emphasis toward the addressee, while the former does not (1991, p. 23). The feminine *wa* thus seeks to engender emotional rapport and empathy between the speakers and the addressee (1991, p. 23).

Use of the sentence-final particle is also a way in which *aizuchi* (a type of verbal feedback given to a speaker, affirming what is being said) is used. Particles provide information related to the speaker’s attitude about a topic, as well as invite the listener into the discussion. The following examples taken from the data highlight the way in which particles contribute to a lexical gap between the languages.

(7.17)

Mikage is speaking to Yuichi. They are trying to work out the complexities of their relationship (Yoshimoto, 1988, p. 102).

Mikage:

Yuichi, sonnani ippen ni kangae-naide ii wa. Naru-youni naru wa. Watashi wa chotto

Yuichi that much at once think NEG good P become like become P I SUB little
naki-souni naki-nagara it-ta.

Cry seems while crying say PAST

Yuichi, don’t think like that, let’s see what happens, I said, on the verge of tears.

In (7.17), the sentence-final particle *wa* creates a softening, empathic tone in the communication. By comparison, the target text is more of an assertion. When the participants in the source text can be accurately represented, significant aspects of their relationship can be conveyed to the English reader. The femininity associated with *wa* is in the function of “engendering common ground” or “creating conversational rapport”, and is characteristically used by women (Ide & McGloin, 1991, p. 4). While Nida asserts that it is important to include register features in the target text that provide the emotional tone of the discourse to reflect the original tone (1964, p. 170), in (7.17), it can be difficult to render this aspect of the source text in English. In this translation, meaning that is implicit in the source text has been created in a similar way by the translator’s choice of lexeme. For example, the expression “let’s see what happens” suggests a sense of conversational rapport created by particle *wa*.

(7.18)

Chika is eager to speak to Mikage and inform her of Eriko's death (Yoshimoto, 1988, p. 130).

Chika:

Nee, atashi ima, eki no tokoro ni iru n dakedo sa, chotto dete korenai? Hanashi ga aru-no.

Hey I now station place P in but P little come out POTENTIAL NEG talk P have P

I'm by the train station right now, can you get away? I have to talk to you about something.

Expressions such as “*nee*” and “*atashi*” found in example (7.18) (more often used by females) are culture specific lexemes, and suggest that some loss can be expected in the exchange between languages. For example, “*nee*” is omitted in the translation, but could have effectively been rendered with “guess what?” or “you know”, to create a similar meaning for the target reader. Further, “*chotto*” in this sentence is used to minimize the directness of the statement, so that it sounds less like an assertion. The mood conveyed in a story is an important factor in the cohesive level (Newmark, 1998, p. 24); however, the subtleties of *chotto* have not been rendered. The decision to omit *nee* from the target text may be due to target culture norms rendering it unnecessary.

According to Ramsay (2000), one of the reasons that translation inevitably results in a loss of meaning between Japanese and English is because of the relationship between gender and language in Japanese. In (7.18), Eriko (Yuichi's father) chooses to become a woman, and adopts the speech appropriate to the Japanese female.

7.3 Undertranslation of unfinished sentences and formulaic language

In the following translations, consideration of socio-cultural meaning is weighed against the creation of normal target text patterns of communication. In order to render the translation in a culturally relevant way and as accurately as possible, careful consideration of coupled pairs is required. In (7.19), there are no pairs to be found in the source text and target text.

(7.19)

Kazami declines Sui's offer to go for a drive (Yoshimoto, 1994, p. 68).

Kazami: *Kondo ni suru warui kedo.*

Next time P do bad however

Some other time thanks.

A number of different aspects of (7.18) have not been translated. Firstly, the unfinished element *kedo* in the source text is not rendered. Secondly, there is no “thanks” evident in the source text, rather an apology, and this is not evident in the target text. In comparison, the target text presents as a fixed assertion. With regard to unfinished sentences, Mizutani (1985) suggests that Japanese native speakers often know what’s coming at the end of the speaker’s utterance (as cited in Taguchi, 2008, p.558). For example, in Japanese language, the end of the sentence is relatively less important, compared to English sentences, and native speakers of Japanese predict the remainder of the utterance (Mizutani, as cited in Taguchi, 2008, p.558). In this example, the unfinished sentence may act as a hedge, in order to minimise potential offence at declining the offer. As Kazami and Sui are friends, the current translation makes sense, given their casual friendship.

(7.20)

Saki is talking about Otohiko’s love life (Yoshimoto, 1994, p. 49).

Saki: *Otouto no koiji nante doudemo ii-n dakedo.*

Younger brother NOM love life somehow anything good but

Oh but his love life is really none of my business is it?

In order to render the unfinished element, the translator appears to have adopted the strategy of addition by including “oh” in the target text to create a sense of shared communication. The English translation sounds more direct and confrontational than the source text. The translator may have chosen a rhetorical question in English to render the source text in a way that suggests a shared communication, where the question in the target text and the unfinished sentence in the source text highlight contrasting elements in communication.

(7.21)

Mr. Isobe thanks his mother in law (Endo, 1994, p. 13).

Mr. Isobe: *arigatou gozaimashita.*

thank you very much POL

Thanks for everything.

In (7.21), “*arigatou gozaimashita*” in translation becomes “thanks for everything”. While the *masu* form of the verb is an example of polite speech, the target text is relatively informal by comparison. A more literal translation would be “thank you so much”. The constraints of the two languages involved in the translation extend to the “extra-linguistic world, which is cut up in different ways by source and target languages” (House, 2009, p. 2). House’s comment refers to the level of formality possibly required for one’s in-laws. The translator has rendered the target text less formally, which supports normal target text communicative patterns.

(7.22)

The nurse is speaking to the husband of a sick patient (Endo, 1994, p. 24).

Nurse: *Sugu it-te agete-kudasai.*

soon go PROG give-LINK- please

Please hurry.

In this example, a more literal translation would be “it would be great (for her) if you could go and get her as quickly as possible”. A substitution for the source text has been offered, which neutralizes the original meaning. In DTS, the translator’s aim is to identify the patterns of behaviour and meaning in the source text and reconstruct the norms in the translation process (Toury, 1995). However, occasionally this may require additional information in order to render the meaning. In the example, additional information is required to render the source text accurately. The target text meaning does not portray the sentiment of the source text; however, the translator has opted for economy and English-speaking norms in the example.

(7.23)

Kon thanks Shoko for the meal (Ekuni, 2003, p. 65).

Kon: *Gochisou sama Shoko chan.*

Dinner POL for the meal Shoko (name casual)

Thank-you for having me Shoko chan.

In (7.23), polite English is used in the target text to render a polite formulaic Japanese expression. However, the focus has shifted in the translation from appreciation for the meal to the invitation, and the opportunity for Kon to visit Shoko. According to House, there are two systems involved in translation: the source text with its linguistic, stylistic-aesthetic

features that belong to the norms of word usage in the source text community and the target language norms internalized by the translator (2009, p. 2). In this text, however, the translator's choice to include "chan" in the target text is an example of highlighting the message, and inclusion of source text culture.

House proposes that an assumption made in translation is one of cultural compatibility, where the translator is required to carefully examine what the text means, and whether it is effective (2009, p. 38). She maintains that this is because there are systems that lie behind the texts. In House's view, it is possible for a translator to "discover skeletal ideas that can be carried across from one language to another" (2009, p. 93). However, she also proposes that, "in spite of the way in which ideas are fleshed out, equivalence cannot easily be achieved when dealing with different pragmatic meanings" (2009, p. 93). A more suitable translation would be "thank-you for the meal Shoko". However, in English, the expression "thank you for having me" suggests gratitude, not only for the meal, but also for the invitation and the time together. The translator may have chosen the current target text in order to reflect the extent of the friendship and gratitude.

7.3.1 Indirect translation and omission in general

Auxiliary *kureru* signifies that there is a sense of being a beneficiary through the actions of another or an event.

The auxiliary *kureru* was introduced in Chapter 4 in the discussion of *omoiyari*. Examples of *kureru* are briefly discussed in this chapter, as it is an aspect of Japanese communication often left untranslated. Travis argues that performing acts for others is an essential element of the meaning of *omoiyari* (2006, p. 65) and that *omoiyari* often coincides with a situation in which one wants to "optimize the comfort of others" (Travis, 2006, p. 68). According to Lee, when a speaker of Japanese uses the verb *kureru*, they index where the speaker stands as a recipient in terms of the event described (2000, p. 25) and hence the auxiliary has the "inherent ability to bring an event from the *soto* world into the *uchi* world" (2000, p. 25). This expression gives the impression that the speaker has a personal interest in or is affected by the event (Lee, 2000, p. 25). In the following texts, the rendering of *kureru* in the target text is not always clear.

(7.24)

Mikage is recovering from the loss of her grandmother (Yoshimoto, 1988, p. 9).

Mikage: *Asa ga kite kure-ta.*

Morning SUB come receive-PAST

Morning came.

The text in (7.24) has been highlighted as a text worth analysing and is discussed in this research in a number of different contexts. The focus in this particular example is to notice how *kureru* has been ignored, and to then make a comparison with possible alternative translations, as demonstrated in the second translation of the novel *Kitchen* by Sherif (1988). In (7.24), it is clear that the translation by Backus distorts the nuance of the original, as the words and syntax are quite different in the source text and target text. The translation by Sherif represents the source text meaning more literally, where she renders the source text as “the long night passed and the morning greeted me” (discussed in (2.2) Chapter 2).

While Sherif’s translation is not as economical as Backus’ translation, it does focus on the communicative aspect of language in translation, maintaining the pragmatics of the original. The source text gives the impression that the speaker has a personal interest in, or is affected by, the event. By comparison, “morning came” seems factual without the sense of the long night or the sentiment that the arrival of a new day brought a sense of relief to Mikage. In Sherif’s translation, a sense of relief is evident in the target text, where she mentions ‘getting through the long night’. In this way, Sherif portrays a similar meaning as the explicit meaning in the word *kureta*, in the source text. Sherif has preserved the source text meaning. In this way, it could be said that the target text in Sherif’s translation emphasizes the culture, local colour and atmosphere, highlighting the original message. While Sherif’s translation is less economical compared to the source text, as well as Backus’ translation, it does focus on the communicative aspect of language in translation, maintaining the pragmatics of the original (Toury, 1995).

(7.25)

The protagonist is talking to a friend about an affair that he has been having with a woman (Murakami, 2003, p. 29).

Mainichi zuibun mayotta atode omoikit-te shufu ni hanashi-te mita n dakedo, kare wa shinjite-kureta wa yo mochiron.

Everyday SUB quite lose PAST after wrestle PROG husband P speak PROG see PAST however, he TOP believe-LINK- receive P P of course

A few more days went by while I wrestled with the question of whether to tell him or not, but when I did, *he believed me*.

In the source text, *kureta* suggests a sense of gratitude, which is evident at the lexical level, where grammar functions as an expression to convey a feeling of relief, and a sense of being believed. In (7.25), the general meaning has been transferred to the target text; however, by adding “and I was relieved”, a more literal meaning is offered to the reader.

(7.26)

Reiko is discussing her husband’s plan to visit Australia (Murakami, 2003, p. 31).

Reiko: *umaku ikeba oosutoraria ni shigoto no kuchi ga aru kamo shire-nai. Dakara ik-kagetsu dake mat-te kure.*

good go if Australia P job NOM chance SUB is maybe. Therefore one month only wait-LINK- receive

There might be a position he could take in Australia, he said. He just wanted me to wait one month and everything would be OK.

Due to the difficulty of translating the auxiliary *kureru*, a translator may resort to various strategies to render the expression in the target text. In (7.26), the addition of “and everything would be ok” is such a strategy. This expression does not exist in the source text; however, the inclusion accommodates the meaning of *kureru*.

Toury (1995) argues that a translator’s style of translating will vary for different reasons (1995, p. 67). Depending on the context of the communication, a translator may render similar source text expressions with similar *or* different target text expressions. Toury proposes that a translator needs to negotiate the appropriate balance between assimilation

and neutralization, so that the translation remains accessible to a wide readership and becomes a force for cross cultural understanding. Toury also maintains that cultural and literary nuances can be represented to some degree, by adhering to the style and imagery of the source text author, rather than using familiar target culture equivalents (Toury, 1995, p. 67). In (7.26), the translator has managed to translate the meaning and the voice of the source text by filling in the gaps for the target text reader. In contrast to (7.26), the following text in (7.27) renders *kureru* simply with the addition of “for me”.

(7.27)

The protagonist recalls Reiko’s actions on the evening prior (Murakami, 2003, p. 36).

Juichiji ni naru to Reiko san ga boku no tame ni sakujitsu to onaji youni sofa o toshite beddo o tsukutte-kureta.

11 o’clock P become P Reiko SUB I NOM purpose P yesterday eve P same type sofa Obj for bed Obj make-link-receive

At 11 o’clock, Reiko unfolded the sofa and made a bed *for me* as she had the night before.

In this example, the pragmatics of the source text have been retained. The method of translation includes a couplet, where two words have been used to translate one word (*kureta* and *for me*) (Newmark, 1988). The translator may have chosen to include “for me” to emphasize the gratitude that the protagonist felt when Reiko sorted out his sleeping arrangements.

(7.28)

Midori retells the story of how she moved house (Murakami, 2003, p. 188).

Midori: *hikkoshi no hou wa nagasawa san ga tetsudatte kureta.*

moving NOM direction TOP Nagasawa Mr SUB help-LINK- receive PAST

Nagasawa helped me with the move.

In (7.28), “helped me” in the target text does not provide a sense that Mikage was glad for or benefitted from Nagasawa’s help. This is a different meaning to the source text. Certain phenomena of Japanese grammar, such as the auxiliary use of giving and receiving verbs, can be described as empathy oriented. A more literal translation would be “helped me out”,

because the latter suggests that it was beneficial to and appreciated by the receiver. A subtle difference lies between “helped me” and “helped me out”, where the latter suggests a nuance of being glad. It may be possible to be helped, and not necessarily benefit from the experience. Newmark’s functional theory proposes that a strategy by which the translator can render an expressive function may involve expansion in the source text (1988, p. 24) as in the case of (7.28).

(7.29)

Mutsuki is talking to Shoko about the whereabouts of her father (Ekuni, 2003, p. 158).

Mutsuki: *Otousan ima kae-rare-ta yo.*

Dad now return POT PAST P

Your father just left.

In (7.29), the target text reads as a statement, where particle *yo* has not been rendered. Toury’s Law of Growing Standardization applies to this communication, where textual relations in the original are often modified (Toury, 1995). The text could have been rendered more literally by the insertion of “you know” to create emphasis and the sense of a shared conversation. However, as Shoko and Mutsuki have a close relationship, it would make sense for the communication to be direct, and hence, can be seen as an appropriate choice by the translator.

7.4 Omission

Ideally a translator conveys everything that is in the source text, including implicit meaning. However, in the data in this section, information in the source text has been omitted in the target text. According to Hasegawa, if a corresponding word does not exist in the target language, the translator must create one, or if this is not possible, an omission may result (1999, p. 244). However, occasionally, omission is a preferred choice, and an example of this can be found in Murakami’s novel, *A Wild Sheep Chase* (1989, p. 299), where the translator Birnbaum, chooses not to translate the lexemes *two hours*, found in the source text in (7.30).

(7.30)

The protagonist is feeling emotional while out on a walk (Murakami, 1989, p. 210).

Boku wa kawa ni sotto kakou made aruki, saigo ni nokosareta go juu meetoru no suna hama

I TOP river P along mouth to walk finally P remain fifty metres NOM sand bank

ni koshi o oroshi, ni ji kan naita. Sonna ni naita no wa umarete hajimete data.

P sit two hours duration cry PAST that much P cry PAST NOM TOP born first time COP PAST

I walked along the river to its mouth. I sat down on the last fifty yards of beach, and cried. I never cried so much in my life (cited in Hasegawa, 2012, p. 33).

Hojo considers this omission to be motivated by cultural differences, where the act of crying is perceived and evaluated differently in Anglo and Japanese culture (Hojo, cited in Hasegawa, 2012, p. 9). Hojo maintains that in Japanese culture, crying is generally perceived in a positive light, whereas in English speaking culture, crying is generally not a positive concept. Hojo argues, therefore, that the direct translation of “*nijikan naita*” as “I cried for two hours” would sound “narcissistically positive” (potentially construed as self-indulgent within Anglo cultural norms), and hence, the translator was averse to including the phrase (Hojo, cited in Hasegawa, 2012, p. 9).

According to Hasegawa, omitting parts of the source text may be deemed desirable in translation, because occasionally there may be too much detail, creating a distraction from the main intent of the text. Further, adding too much detail would require too much space to render the text coherently in English. The strategy of omitting lexemes can be a resourceful one, or relate to the translator’s understanding of Japanese language and socio-cultural meaning, as in the possible misinterpretation of crying for a lengthy time, by English readers.

(7.31)

Sui is asked about her mother’s heritage (Yoshimoto, 1994, p. 67).

Sui: *Shitsureidakedo okaasan wa nihonjin nano.*

Mother TOP Japanese PP

(omission) So was your mother Japanese too?

The text in (7.31) has been under-translated. The target text has been normalised, compromising important cultural meaning, such as being mindful of creating an imposition towards another. A more direct translation inclusive of the source text meaning could be “I hope you don’t mind me asking, was your mother Japanese?” This addition would also retain the source text syntactic structure. The translator may have opted to omit “excuse me” on the basis that it may have sounded too formal for a target text communication between family members.

(7.32)

Ryuichirou is talking to Saku about his dream of travelling (Yoshimoto, 1990, p 30).

Ryuichirou: *kaeritai to omotte iru no ka ne.*

return want P think PRO NOM Q SFP

I feel like I have to go home, but why?

In (7.32), “*no ka ne*” implies that the speaker is trying to share his doubts with the listener. This is not evident in the target text, and the translator has created a non-normal target text expression. A more natural expression would be “I’m not sure why, but I have a feeling I should go home”.

(7.33)

Maria is talking to Tsugumi at the shop run by the family. Maria notices that a customer has arrived and calls Tsugumi’s attention to serve (Yoshimoto, 2002, p. 107).

Maria: *Tsugumi okyakusan da yo.*

Tsugumi customer OP SFP

(omission)

The source text expression evident in (7.33) is omitted from the target text. This may be due to a number of reasons that relate to cultural difference, or economy in translation. However, the addition of “you have a customer” could have rendered the text adequately. The translator may have opted for the omission as earlier in the paragraph, there is mention of a customer entering the store. In this sense, the information is already available to the reader, and the omission does not affect the English reader’s understanding of the source text through the window of the target text.

(7.34)

Shoko is talking to her father in law (Ekuni, 2003, p. 153).

Shoko: *Okaeri to itte kasukani hohoe n da.*

Welcome home P said subtle smiling COP

(Omission)

The example in (7.34) has not been rendered at all in the target text. The literal meaning of the source text would be “welcome home”. In translation, omission of source text content points to significant cultural differences between English and Japanese that are not easily accounted for. The formulaic expression *okaeri* (welcome home) is not typically said in English, unless someone has been away for some time, and this may be a reason why the translator omitted the expression.

(7.35)

The taxi driver is talking to Mikage, who has requested a ride to a place that is some distance away (Yoshimoto, 1988, p. 145).

Taxi driver: *Ore wa arigatai kedo, touti shi, takaku tsuku yo okyaku san.*

I/male TOP thankful however far and expensive customer POL

It's more than alright with me, but it's far. It's going to be expensive you know.

In (7.35), the final word *okyakusan* (customer) has not been translated. The omission of this word from the source text leaves an important aspect of Japanese culture and language unaddressed. Newmark (1988) suggests that when certain cultural words are omitted in a translation, the local colour and atmosphere of the source culture is not transferred, minimizing culture. Interestingly, Newmark argues that a translator must never choose a ready equivalent just because he or she thinks it is the same word, because it is not. Newmark advocates the semantic approach, and in (7.35), the inclusion in the target text of the word “customer” would create non-normal target text patterns (Toury, 1995), i.e. the expression “it's going to be expensive you know customer” would sound unnatural. The omission of this lexeme is possibly compensated for by the inclusion of “you know” as a strategy adopted by the translator to emulate shared communication. According to Hasegawa, omission is a drastic or least preferred strategy, but in some contexts, omitting some part of the source text may be feasible if it contains information that is judged not vital or does not make sense (Hasegawa, 2012).

(7.36)

Shoko's mum is talking to Shoko (Ekuni, 2003, p. 173).

Shoko's mum: *Kitto kyou wa oiwai.*

Likely today TOP celebration

(omission)

In (7.36), the translation of the Japanese source text has been omitted from the English narrative. The reason for the omission may be due to economy in translation or the fact that the celebration was alluded to in another part of the conversation. When the contents of the source text are alluded to earlier or later in the text, the translator will often omit those aspects from the target text.

7.5 Linguistic mistranslation

This section shows examples of linguistic mistranslation found in the data. In this research, linguistic mistranslation appears to have occurred mostly through misunderstanding the Japanese text.

As mentioned in Chapter 1, Newmark proposes that, word for word translations are ideal in communicative translation, as long as equivalence effect is obtained (Newmark, 1988, p. 39). From Newmark's point of view, it is important to look at the mood and the lexical details, to ensure that the source text meaning is rendered adequately. The more expressive the text, the more attention needs to be given to the meaning of individual words (Newmark, 1988, p. 39).

Mistranslation can often occur when a non-native speaker does not understand the subtleties of the source language or culture. According to Hasegawa, Backus' mistranslations in the novel *Kitchen* have been detected by several critics, including Aoyama (1996, p. 13), Hojo (2004, p. 149), and Maeda (2006, p. 1) (cited in Hasegawa, 2012, p. 224). Hojo points out that many of the mistranslations are elementary. For example, Backus translates *futatsuki no biiru jokki* (beer mugs with a cover) (Yoshimoto, 1981, p. 16) as "two beer steins" (Backus, 1993, p.10), misunderstanding *futa* (lid) and interpreting *futatsuki* as 'two', rather than "with a lid attached".

According to Hojo (2004) a second mistranslation occurs where “*tonari ni hito ga ite wa sabishisa ga masu kara ikenai*” (the problem is I feel even more lonely when there’s someone next to me) (Yoshimoto, 1991, p. 27) as “I was too sad to be able to sleep in the same bed with anyone” (Backus, cited in Hasegawa, 2012, p. 62). The difference in the two texts lies in the target text focus, which is on the protagonist being too sad to be with anyone, as opposed to the source text emphasis, which is on loneliness felt when lying next to another person.

Hasegawa suggests that, a lack of knowledge of the dialect in the source text can also result in mistranslation (Hasegawa 2012, p. 62). For example, “*futon o shiku*” (dialect) (Yoshimoto, 1993, p. 1) (translated by Backus as “steeped in sadness, I pulled my futon into the deadly silent gleaming kitchen” (Backus, 2001, p. 1) shows the mistranslation of “*futon o shiku*” (Tokyo dialect, which means the same as *futon o hiku* in official Japanese, i.e., ‘spread the futon’ not ‘pull the futon’).

In order to render the linguistic meaning of the source text, adequate knowledge of both vocabulary and grammar in the source language is essential (Rosenblatt, 1966, p. 136). Rosenblatt proposes that the target text is “akin to a musical score to be performed by layers and in this view, textual meaning is no longer fixed and static” (1966, p. 100). He suggests that a reader might “understand a text in the same way on separate occasions, or they might interpret the identical text differently each time by foregrounding different aspects” (1966, p. 100). Gentzler (2001) argues that an aspect of Toury’s DTS theory that has an important impact on translation studies is the abandonment of one-to-one notions of correspondence, as well as the idea of linguistic equivalence (2001, p. 131). This view is supported by the data, where numerous texts highlight the reality of trying to find equivalent expressions when cultural values are distinct as in (7.36).

(7.37)

Tsugumi is talking to Kyoichi. There is an emotional moment when Tsugumi turns her gaze to Kyoichi suddenly, and Kyoichi responds with the following (Yoshimoto, 2002, p. 117).

Kyoichi: *Omae o suki ni natta.*

You (casual) OBJ like P become PAST

I'm in love with you babe.

While this example is not a mistranslation, the English is not a literal translation. The text in (7.37) provides an example of a creative choice, where the translator has rendered a colloquial expression to translate the coupled pairs “babe” and *omae* (a term of endearment meaning “you”). With the DTS theoretical framework, in this example, the corresponding segments (*omae* and ‘babe’) are identified in order for a translation shift to take place (Toury, 1995). It is helpful to remember that lexemes can be viewed as symbols without fixed meaning, merely pointing the way (Kramsch, 2006, p. 251). In the example in (7.37), the imagination of the translator is glimpsed in an expressive rendering of the source text.

House (2009) proposes that a linguistically oriented view of translation focusses on the original text, and is closely linked to the analytic framework for text analysis, involving comparison and evaluation. She suggests that, “this approach combines text-internal comparative analysis with text-external constraints, and consideration of cultural norms and expectations through a cultural filter” (House, 2009, p. 231). House argues that, in translation, evaluation is important in order to distinguish between the analysis of descriptions and judgements of values and preferences. In House’s view, both analysis of descriptions and judgements of preferences are implicit in translation evaluation, but the second is pointless without the first. Within the evaluation of the accuracy principle is also an economy principle, and it is useful to note that a wordy translation can be impacted by tension between semantic and pragmatic meaning (Toury, 1995). House makes the point that, “to judge is easy, to understand is less so” (2009, p. 23) and this view is apt for critics of translation to consider when reflecting on the complexities involved in the translator’s decision making.

(7.38)

Lizard is talking about the difficult times in her marriage (Yoshimoto, 1995, p. 78).

Lizard:

Itterasshai no kotoba mo hotondo hanasa-zu shinshitsu kara neboke-te mi-okuru.

See you later NOM word also mostly without speaking bedroom from sleepily-LINK- send of

I’d just lie there quietly watching him leave.

In (7.38), the expression “*itterasshai*” has not been rendered in the target text. Further, the translation is quite different from the source text, as a more direct interpretation of the source text meaning is “mostly without saying farewell” or “an exchange of parting words”, which is not evident in the target text. The addition of “without farewelling him I’d watch him go” would provide a more literal translation. “*Hanasazu*” suggests the lethargy of communicating, and this has not been translated in the target text.

(7.39)

The protagonist is talking about her travels when she was young (Yoshimoto, 1995, p. 133).

Sono uchi ni otousan ga mukae ni ki-te kaet-ta n dakedo ano toki kokorobosokat-ta wa nee.

That house P dad (POL) SUB come return PAST however that time heart trouble (PAST) p SFP

Dad came to take us home. I was so lonesome.

In (7.39) the meaning of “*bosoi*”, which means powerless and vulnerable, has been lost in translation. “I felt so lonely” may be a more of a target culture norm, than “I was so lonesome”. In addition, the expression “at that time”, evident in the source text, has not been rendered in the target text. In addition, as mentioned earlier, T-Universals (based on the study of target texts as compared to source texts) focus on features that characterize translated language, compared to naturally occurring language, such as non-typical patterns in the target text (Toury, 1995, p. 39).

(7.39) is an example of negative interference within the Descriptive Studies framework, as a non-normal target text pattern has been created. Toury’s Law of Growing Standardization (the modification of source text meaning) and Law of Interference (source text linguistic lexical and syntactical features copied into the target text) are relevant in this example (Toury, 1995, p. 274). There is also an under representation in the target text of lexical items that can be found in the source text, such as *bosoi* (powerless or vulnerable, rather than lonesome, as portrayed in the English translation). The translator may have opted for this rendering, as the sentence is a reflection by the protagonist, rather than part of a conversation.

(7.40)

Shoko is catching up with her father (Ekuni, 2003, p. 132).

Shoko: *Shoko wa pekonto ojiki o suru.*

Shoko TOP casual bow HON OBJ do

Shoko gave a deep formal bow.

In (7.40), “*pekonto*” suggests a small, casual bow. However, the English refers to a deep bow. Communicative translation involves rendering the source text meaning in a way that is understandable to the audience however, while attempting to navigate this area, mistranslations may occur (Newmark, 1988, p. 45) as in this example, where a casual bow is represented more formally in the target text.

(7.41)

Lizard is telling her friend about a seminar that clears your mind (Yoshimoto, 1988, p. 62).

Lizard: *Watashi ne raishuu kara aru kouza ni iku no.*

I P next week from some seminar go SFP

I wanted to tell you about this seminar I’m going to next week.

The focus in this translation is different from the source text. In Japanese, Lizard is talking about what she is doing next week; however, in English the focus becomes the seminar.

(7.42)

Mikage tells Yuichi about a food parcel she has sent him (Yoshimoto, 1988, p. 164).

Mikage:

A sou ieba watashi, wasabi tsuke to unagipai to ocha no gisshiri hait-ta hako

Oh that say I mustard add P eel pie P green tea NOM packed in PAST box

o takkyubin de watashi no heya e okut-ta no yo ne.

P express P I NOM room P send PAST P P

That reminds me, I sent a package jam-packed with *wasabi* pickle, eel pies, and tea by express mail to my apartment.

In (7.42), an English reader would not necessarily know that an “eel pie” is a Japanese sweet biscuit. While the expression *unagi* means ‘eel’, an *unagi pai* (literally translated as “eel pie”) is a sweet biscuit, rather than a pie containing eel (which would most likely be the first thought of a reader of the target text). In this text, the meaning has been lost. Food terms are subject to a wide variety of translation procedures, and the terms are further complicated due to the foreign elements present (Newmark, 1988, p. 97).

(7.43)

Mikage is speaking to class mates about an upcoming excursion (Yoshimoto, 1988, p. 109).

Mikage:

Sou ieba Hiruma sensei ga honto wa tsukai-takat-ta no yo ne, to
That said, Hiruma teacher SUB really TOP use want PAST P P P

Koko no uwasa shite-ita no o omoi-dashi-te watashi wa un ga ii to omot-ta. (p.109)
here NOM rumour do PROG PAST P remember I P lucky P think PAST

Then I remembered having heard Sensei mention this place: “It’s a pity we won’t have time for it,” she had said. What luck!

In (7.43), the strategy used by the translator is to replicate “*watashi wa un ga ii to omotta*” (‘I thought I was lucky’) with a simple and effective “what luck!”. In this case, the translator’s choice represents the Japanese text, *un ga ii to omotta* (I thought I was lucky) suitably.

(7.44)

Okuno is speaking to Mikage. She is using sarcasm to express her annoyance about Mikage’s relationship with Yuichi (Yoshimoto, 1988, p.111).

Okuno:

Watashi wa sono kawari ni naite houchou de sashitari-shimasu kedo yoroshii desuka.

I P instead of cry knife P stab but ok Q

...or perhaps you’d like me to sob hysterically and chase you with a kitchen knife?

In (7.44), the emphasis found in the source text is used in a different way in the target text. The expression *yoroshii desuka* (‘Is that ok?’) is asking a question, which creates a different nuance, particularly as in this case, the politeness is used as a type of emphatic sarcasm. In the translation, “stab you with a knife” becomes “chase you with a knife” in the target text, and “cry” becomes “sob hysterically”. The graveness of the speech in the source text resides in the ‘stabbing’ (which becomes chasing), while the target text expression holds the graveness of the situation in the expression “sob hysterically” (altered from “cry”). Occasionally a translator may need to change the meaning of the source text in order to preserve a sense of the communication in the target text, and this can result in

indirect translation. While an idiomatic translation can render the message of the original, it also needs to make sense to the reader.

In (7.44), the translator has avoided literal translation by replacing some of the source text words in order to create a more sensational affect in the target text. While it could be argued that the source text has been too freely translated, it is the context that determines the target text wording, and the use of “*yoroshii desuka*”, a polite expression, suggests sarcasm. Similarly, in the target text there is also an element of sarcasm.

Hasegawa maintains that indirect translation can occur through rationalization, which affects syntactic structures, such as punctuation and sentence sequences or by rewriting, according to the translator’s own standards (1999, p. 24). She suggests that indirect translation can also occur due to a change in the text, from concrete to abstract, using nouns instead of verbs or eliminating a portion considered redundant (Hasegawa, 1999, p. 24). Both Hasegawa’s points relate to the example in (7.45).

(7.45)

Okuno quotes what she has heard Yuichi say (Yoshimoto, 1988, p. 111).

Okuno: *Iya, tte kubi o kashigete, chotto horyuu ni shite oite kure tt-e iima-shi-ta.*

No said neck OBJ tilt a little block P do-link-receive say PAST

Let’s not talk about it now, he said.

In (7.45), the syntactic and lexical structure of the target text is very different from that in the source text. The target text is over simplified, as can be gleaned from the gloss. Newmark’s theory suggests that an over simplified translation is often related to the translator wishing to be concise, and not overly wordy. If the message is not blocked, then the translator has, for the most part, offered what Newmark terms “an economical translation” (Newmark, 1988, p. 24). While the translator may have opted for economy, the target text appears to be an under translation of the source text.

(7.46)

Okuno is talking to Mikage about Yuichi and the time when his mother died (Yoshimoto, 1988, p. 109).

Okuno: *Okaasan o nakushite-maite-te-ru-n-desu.*

Mother P lost-link-devastated

I comforted him when his mother died.

In (7.46), the focus in the target text is on how Okuno comforted Yuichi. This is very different from the source text focus, which is on Yuichi feeling devastated, after losing his mother. Hence, in this text, the source text meaning has been lost or normalized. The translation evokes a different image and conveys a different style. Communicative style, or “the way language is used and understood in a particular culture”, reinforces ideas about communication within that community (Clancy, 1986, p. 34). In this example, the tonal register in the source text utterance magnifies Yuichi’s desperation, due to having lost his mother. This is not evident in the target text. Other tensions in translations may occur between emphasis (word order) and naturalness (grammar), and the figurative and the literal (Newmark, 1988, p. 23).

(7.47)

Midori is telling her friend how upset she is (Murakami, 2003, p. 82).

Midori: *Atashi nanka mou mune ippai de gohan tabe-rare-nai wa yo.*

I somehow already chest full P rice eat POTENTIAL NEG P P

I’m too upset to eat.

In (7.47), the casual expression of “*atashi*” (I) has not been rendered in the target text. “*Mune ga ippai*” is reflected well as an emotion with “I’m too upset” in English. The translator has opted for an economical translation, leaving the source text under translated.

(7.48)

Shoko is explaining her ideas to Kon (Ekuni, 2003, p. 57).

Shoko: *Setsumei shinagara, kocchi ga sekimen shite shimau.*

Explain while here SUB **blush** do-link-complete

I explained weirdly *flustered*.

In (7.48), the coupled pairs *sekimen* and “flustered” do not represent the same meaning. In this text, the voice of the source text has not been translated literally.

(7.49)

Mutsuki is catching up with an old friend. They chat about the old days and the way that things change (Ekuni, 2003, p. 151).

Mutsuki:

Jikan wa nagareteiku shi, hito mo nagareteiku. Kwarazu ni wa ira-re-nai n da yo.

Time TOP flow PROG go and people also flow PROG go. Change NEG P TOP be POT NEG COP P

Time flows, people come and go. It’s inevitable, things change.

The Japanese text suggests that Mutsuki is talking to someone who does not understand or accept the situation, while the target text sounds like a personal observation. However, the source text meaning has been adequately rendered. In this example, the translator has adopted a normal target text communication pattern to render a conversation between two old friends.

(7.50)

Kashibe wonders if he can join Shoko and her friends (Ekuni, 2003, p. 58).

Kashibe: *Boku made ojamashite ii no kana.*

I to intrude good P wonder

Are you sure I can join too?

In (7.50), the voice of the source text has been rendered in the target text. However, there is some hesitation about the possibility of Kashibe joining the group in the source text, while the target text asks for confirmation of the belief held by Kashibe that he *can* join.

(7.51)

Eriko is speaking to Mikage about the way she focussed her efforts in raising her son Yuichi. She describes him as a *gentle* child in the source text (Yoshimoto, 1988, p. 31).

Eriko: *Anoko wa yasashii ko nano yo.*

That child TOP gentle child P

And you know, he is. A good kid.

While the translation is adequately carrying the original meaning, “*yasashii*” in the source text means ‘gentle’, which is a different meaning to ‘good’. A “good kid” is perhaps a more typical expression in English to describe a young boy, compared to gentle. In this way, the translator’s strategy may have been to pursue socio-cultural norms, as opposed to the value of gentleness as a trait for a male child, for the target text reader.

(7.52)

Mikage is talking to Yuichi. She is worried that living with Yuichi might cause him some problems (Yoshimoto, 1988, p. 45).

Mikage: *Ne, demo mazuku-nai no?*

Hey but distasteful P NEG P Q

Yes, but don’t you think it’s a little weird my living here?

“*Mazukunai no*” in the source text suggests distastefulness or inappropriateness, which is a different meaning from the wording used in the translation of “weird”, however, the source text meaning has been adequately captured in this example.

(7.53)

Yuichi and Mikage are discussing their relationship. Yuichi suggests that Mikage would prefer him to be manlier. She quips about what ‘manly’ might look like (Yoshimoto, 1988, p. 159).

Mikage: *Sousou jitensha mochi agete nage-tari na.*

Yes yes bike hold-LINK-throw P

That’s it. Or maybe pick up a car and throw it.

“*Jitensha*” in the source text is a bicycle, but is rendered as “car” in the target text.

(7.54)

Eriko tells Yuichi that she has a house warming gift for Mikage (Yoshimoto, 1988, p. 51).

Eriko: *Hikkoshi iwai ageru.*

Moving present give

I have a moving in gift for her.

The expression “house-warming gift” may be a more typical expression used in English for such an occasion.

(7.55)

Mikage has gone to visit Yuichi after a long absence (Yoshimoto, 1988, p. 80).

Mikage:

Monosugoku okot-te-iru darou na to kakugo shite-ita-kara chotto bikkuri shi-ta n da. Gomen ne.

Very angry probably P P do PAST because a little surprise do PAST COP sorry P

I was expecting you to be incredibly mad at me. Sorry.

Chotto is a minimizer, and in the source text, Mikage mentions being surprised, and this is omitted in the target text. Omitting the text “and I was a bit surprised” does not change the meaning of the sentence adversely, and in doing so, the translator has created a more economical translation.

An additional area that can cause difficulties in translation is that of loan words, also known as “false friends” (Newmark, 1988). According to Newmark, these pairs of expressions in different languages appear similar; however, they often differ in meaning, because they are not semantically identical to the original source culture meaning. Hasegawa maintains that “once a word is transplanted to foreign soil, it usually evolves to suit its new environment” (2012, p. 170). For example, *o-rudomisu* (old miss) in Japanese means ‘spinster’, and *sukinshipu* relates to bonding. In the novel *Kitchen*, the katakana word *manshyon* (borrowed from the English word ‘mansion’) means an ‘apartment building’ in Japanese, while in English it refers to a large house, and *doa chaimu* (‘door chime’) should be translated as ‘bell’. Using the word “apartment”, rather than the Romanised word, would create a more accurate meaning for the English reader.

7.6 Examples of metaphor in translation

While literal translations are not always likely to capture source text meaning, the degree to which a translator is able to creatively use metaphor to captivate his or her audience may reflect his or her level of skill (Lefever, 1992, p. 37). According to House, all cultures have aspects that may have some symbolic meaning or symbolic value (2009, p. 68) where socio-cultural meaning may be embedded in the text. This has been evidenced in the data,

where auxiliaries, particles and unfinished sentences are often not rendered. House argues that, when metaphors are translated literally, some expressions convey nothing or possibly even an incorrect or misleading meaning. She suggests that, when metaphors are translated, there is often a perception of “incongruity or inappropriateness in the sentence when interpreted literally” (2009, p. 91). House contends that, in some cases, the literal interpretation may lead to an indirect translation (2009, p. 91).

Newmark proposes componential analysis (working with the components of each sentence) to be the most accurate translation procedure for metaphors, as the procedure excludes the culture and highlights the message (1988, p. 96). By examining the gloss in the following examples, some obvious differences between the source text meaning and the target text become apparent, where the translator has introduced substitute lexemes to represent source text metaphorical meaning.

(7.56)

Yuichi and Mikage spend time drinking tea together and sharing their feelings for one another (Yoshimoto, 1988, p. 120).

Mikage: *hokot-te-iru to iu noni chikai kamo-shire-nai kurai yo.*

Boasting PROG P called despite close maybe about P

I feel like **shouting it from the rooftops**.

In (7.56), the word “*hokotteiru*” in the source text (meaning ‘to boast’) has been replaced by a more joyful, exuberant expression “shouting it from the rooftops”. Componential analysis highlights the English idiom “shouting from the rooftops”, and represents someone who is very happy or full of joy, which may make more sense to the English reader, rather than a comment relating to boasting.

(7.57)

Mikage decides to make Yuichi dinner. She is speaking to him about eating the meal she has cooked (Yoshimoto, 1988, p. 88).

Mikage: *shinu made taberu-koto o tanoshimi ni hayaku kaet-te-kite ne.*

Die until eating P look forward P hurry return-LINK-come P

So I hope you'll be quick about it, since the sooner you get back, the sooner you'll be **digging in**.

The source text and target text in (7.57) convey slightly different information. In the source text, there is a reference to “*Shinu made taberu*” (eating until I die), which could be thought of as a paired couple, with “digging in, the sooner you get back”.

(7.58)

Mikage awakens to a noisy alarm clock. She is thinking to herself (Yoshimoto, 1988, p. 185).

Mikage: *suru to gachan to denwa ga kirete-shimat-ta no da.*

Do P sound of phone P phone P cut-link-completely NOM COP

I awoke next morning to a god-awful ring of the alarm clock I had staunchly set the night before, since I had to be at work at noon. When I stretched my hand out to turn it off, I realized it was the telephone.

In (7.58), the target text appears to contain more information than the source text based on a comparison of the length of the texts. The extra information in the target text is clarifying the situation, where the protagonist mistakes the phone for the alarm clock. The meaning in the source text, *gachan*, refers to the sound of the phone hanging up. The use of “god-awful” lends a certain emphasis to the unpleasant sound of the alarm being turned off (*gachan*) as well as a colloquial style to this translation.

(7.59)

Mikage makes a decision to visit Izu and feels relieved to have some time out from her relationship with Yuichi. She is thinking to herself (Yoshimoto, 1988, p. 108).

Mikage: *watashi wa zenzen kokoro bosoi ga karuku-nat-ta koto ni kizu-ita.*
I SUB never heart P light PAST NEG thing P notice PAST

I suddenly realized that **a weight had been lifted** from me.

In (7.59), the source text expression reads as “I noticed my heart felt a lot lighter”. This expression is translated in the target text as a “weight being lifted”, which lends a similar

feeling to the meaning in the source text. Similarly, a feeling of relief is included in both the Japanese and English expression.

(7.60)

Mikage isn't feeling well and Yuichi offers to take her for barley tea. She is thinking to herself (Yoshimoto, 1988, p. 108).

Mikage: *watashi no kimochi wa yowatte-iru.*
I P feeling SUB weak-PROG

I wasn't feeling so hot.

The English translation is a metaphor for not feeling well, while the source text expression means becoming 'weak' or having no energy (suggesting feeling unwell). The expressions "a weight had been lifted from me" and "I wasn't feeling so hot" are not literal translations of the source text. For example, in (7.59), a literal translation would be rendered "I noticed my heart became lighter", while (7.60) would become "my feeling is weak". The translator has chosen more culturally accessible renderings for the target audience. Newmark (1988) suggests that it is important to consider how the cultural aspect of a translation will be received by the readership, as well as the lexical impact. Due to the difference in culture and ideology, when rendering a metaphor, a degree of creativity is required by the translator in order to represent a text that will convey a similar feeling in the reader.

7.7 Concluding remarks

In this chapter, the ways in which individual translator's chose to render texts based on their skill, style and knowledge was examined. Indirect translation, linguistic mistranslation and omission were discussed, and examples analysed, while considering culture bound meaning, including gender and self-referencing terms as well as the translation of metaphore. The data revealed that, in the area of culture specific language, the difference between the source text and the target text appears to lie in the emotional detachment of the target text. This was often due to inconsistency in rendering auxiliaries, particles and unfinished sentences. In the area of linguistic translation, occasionally, lexemes were rendered incorrectly in the target text, or the focus of the source text was different to that in the translation.

Addressing the hypothesis of the research, normalising culture-specific expressions was a strategy adopted by translators, enabling target language readers to relate to the story according to their own cultural understanding. In this way, target culture norms were created for the reader. Socio-cultural meaning was often omitted in the texts, minimizing the opportunity to become acquainted with Japanese culture and perspectives. Further, this resulted in the written text becoming flat by comparison. Meaning that was omitted was mostly related to socio-cultural phenomena, and hence difficult to render in English, as it involves the consideration of ideology, socio-cultural meaning and function, in rendering the target text.

Chapter 8 General discussion

The aim of the current research was to firstly consider whether the translators of the novels provided the most effective renditions for the reader, and secondly, to examine the strategies that translators adopted in rendering source text meaning. The main research question asked how empathy and polite language are represented differently in Japanese and English. This was addressed on both a linguistic and cultural level. A variety of culture-specific items were examined, in order to ascertain whether the approach was maintaining the nuance of the original text. Specifically, the research asked the following questions;

- Are sentence-final particles always lost?
- Is *te kureru* impossible to render?
- What strategies are available to render unfinished sentences?
- How can the polite form be interpreted? Is it always lost?
- Is the translation of formulaic expressions possible?
- Are there differences between translators?

A hypothesis of the research predicted that;

- linguistic expressions related to empathy and polite language that is tightly bound to socio-cultural meaning and values would often be left unrendered, due to the translator's avoidance of creating non-normal target text expressions
- sentence final particles cannot be translated no matter how experienced the translator is
- the auxiliary *te kureru* is actually possible to render
- very polite language is almost impossible to render
- formulaic expressions that are culture bound can not be rendered easily

The data revealed that implicit meaning contained in the source texts was often not conveyed to the English reader. Very polite language was largely ignored, and empathy was not consistently translated in the target texts. These challenges contributed to a large number of omissions and loss of meaning at the socio-cultural level. This resulted in translations that did not reflect fundamental aspects of Japanese communication that are considered essential for maintaining harmonious relations in day to day interaction (Travis, 1998, p. 69). The data also revealed that a number of the translations that were neutralized in the target text were related to gender-based language. This was due to the fact

that English does not differentiate between gender based on language, and there are fewer differences between male and female speech in English.

In general, translations were a similar length to the source texts. However, occasionally, lengthy source texts became much shorter in the target text. This was often due to omission of socio-cultural meaning. The findings revealed the two main reasons for the omission of source text meaning. Firstly, meaning was omitted due to different conceptual understandings in the target culture. Secondly, meaning was omitted due to the absence of English linguistic markers and expressions that carry pragmatic effects. The findings also showed that occasionally when source text meaning was not translated to the target text, it had often been mentioned elsewhere in the wider text. For example, if a particular word was not translated, evidence of some supporting information or meaning could be found in the previous or subsequent paragraph. In this way, meaning found in the broader text covered or compensated for the omission. Componential analysis offered a “flexible, orderly method of bridging the numerous lexical gaps” (Newmark, 1988, p. 123) for both linguistic and cultural data in the analysis.

8.1 Cultural translation

As stated in Chapter 1, culture is learned, transmitted and passed down from one generation to the next, often through language and communication. As culture changes over time, culture-based translation provides an opportunity to track changes within language groups and communities. The translator’s role is one of a “transcultural mediator between communities” (Newmark, 1988, p. 95). Translation that highlights culture brings some awareness of the way in which different people view the world and engage and maintain relationships with others (Newmark, 1988, p. 95). According to Newmark, experiences which facilitate the opportunity to interpret socio-cultural meaning “contribute to the transfer of knowledge across cultures and to the development of culture” (Newmark, 1988, p. 94). Overall, the findings from this study revealed that a number of factors impacted the way cultural information was translated. Specifically, the three main areas that consistently arose were source text culture-bound items, target language norms and differing cultural values.

According to Newmark, particular texts can be rendered more communicatively and less semantically (Newmark, 2001, p. 10), and this was evidenced in the data, where there was a notable difference in relation to translator skills in rendering source text meaning. Translators, such as Birnbaum, who had experienced lengthy periods in Japan, demonstrated more skilful and creative attempts to render

Japanese socio-cultural meaning for the English reader, in Chapter 5. Newmark proposes that the tone of a text is an important factor of a translation, as well as intention, meaning, and impact (1981, p. 27) and the tone of the translations offered by Birnbaum, while not always literal, had an impact in the source text, as he was able to adopt more traditional English expressions to render polite form. A comparison of contrasting renditions of target text examples, revealed significant differences in the final tone of the translations, and use of the English language, in rendering source text meaning.

Formulaic language occurring in the data revealed much about Japanese routine communication and the link between the literal meaning of speech formula and the way it is used in daily conversation. For example, a key finding in the research was that the same Japanese word was translated into many different expressions in English in Chapter 6. This finding suggests that these expressions did not have English equivalents, and points to socio-cultural differences, highlighting a challenge for translators.

An expression that was interesting to note, was the hedge *chotto*, which is frequently used in declining a request or an offer from a person of higher status, and minimises abruptness. *Chotto* was consistently not translated when the example was the characters' recount of the conversation. However, when the character was speaking to a person of higher status, the target text occasionally included language to suggest some reservation or a hedge in the form of politeness, to reflect *chotto*. The translator's choice tended to relate to maintaining English communication norms.

The translator often omitted a portion of the text that he or she apparently deemed unnecessary for the target audience. This was possibly due to the translator's wish to avoid the creation of non-normal target text communication patterns. Occasionally, the translators eliminated source text meaning that did not affect the story line when omitted. However, the decision by translators to normalize texts containing culture bound information often resulted in the exclusion of culture for the target text reader. However, there was also evidence of loss of meaning in one part of a sentence being compensated for in another part. For example, occasionally, translators adopted compensation as a strategy, where they were able to render meaning explicit in the source text to some degree. This was achieved by using emphasis (repeating words or using exclamation marks to create affect in Chapter 5) or setting the scene earlier in the paragraph with additional information. Particularly skilled translators were able to substitute very polite Japanese expressions with very polite British English expressions. While the words chosen to translate the source text did not always have the same literal meaning, the politeness was often rendered for the reader. Examples of this include “doff” (he doffed

his cap) or “sir”. These additions provided a similar sense of the very polite language found in the Japanese text.

8.2 Politeness and Japanese communicative style

Politeness explicit in Japanese language and its value in Japanese society was discussed in Chapter 5. In Japanese, the level of politeness adopted in communication relates to language choices that are influenced by status (Maynard, 2000, p. 1). Nakane (1970) points out that most interaction takes place within this structure and involves respect for those who are older, or hold a higher status. The use of honorifics and polite language reflect the status of the relationship.

The purpose of the polite language found in the data was for the consideration of others’ feelings, reflecting status, establishing levels of mutual comfort, and promoting rapport. A difficulty in translating polite language into English lies in language that holds valued socio-cultural meaning that is not valued in Anglo society in the same way. For example, when analysing the data relating to politeness, it was found that translators were required to differentiate between terms of address used towards family, as well as those used for persons of a higher status. However, these expressions were mostly not differentiated between the source and target texts. For example, polite forms of address for mother and father, or Doctor and guest, as compared to casual expressions were not differentiated. Consideration was given to the possible reasons for certain choices that the translators made, as they were frequently faced with Japanese words that are used to show reverence to certain others in society. Overall, however, it was concluded that, in the absence of similar English expressions and values, the translator opted for a text that an English reader could follow easily, within the English version of the Japanese story.

The data also revealed Japanese ways of thinking that were influenced and defined by politeness language in relationships. Maynard (2000) captures this sentiment well, where she proposes that “language captures the event and expresses it through various linguistic strategies, voices from the heart, which readily respond to the constraints and forces of its social context” (Maynard, 2000, p. 6). This perspective is evidenced throughout the research, where numerous linguistic strategies relating to politeness, included plain and polite forms of language, were often not differentiated between in the target text. As mentioned earlier, politeness-level distinction involves a choice of plain or polite form expression and is tied to the way participants locate themselves in the relationship. The data revealed that it is almost impossible for a translator to render polite Japanese language in English without portraying relationships between the characters in a different way from the author’s intention.

8.3 Empathy in translation

An investigation into the translation of empathy in the data revealed the role of empathy in Japanese communication, i.e., to foster harmony in interdependent relationships. This involves seeing oneself as part of a community, where interdependence is the norm within a larger social unit. By comparison, the norm in Anglo culture tends to be the development towards independence from others, and discovering one's uniqueness (Shweder & LeVine, 1984).

The findings in the current research highlight the difference between the English meaning of empathy and Japanese *omoiyari*. The difficulty in the translation of Japanese empathy was evidenced in three key areas in the research: sentence final particles, Japanese empathy (*omoiyari*) in the auxiliary, and unfinished sentences. While Anglo empathy and Japanese *omoiyari* have elements in common, there are also significant differences which reflect real differences in terms of interpersonal relations and communicative norms (Travis, 1998, p. 75). *Omoiyari* is “ranked most highly among the virtues, and refers to the ability and willingness to feel what others are feeling” (Lebra, 1976, p. 123). Supporting this view, it was found in research of 20 Japanese families raising their children in Western Australia that *omoiyari* was ranked as the most desirable characteristic for children to develop, regardless of whether the children were to be raised in and remain in W.A. or to return to Japan. This characteristic was deemed more desirable in children than the use of initiative, independence and assertiveness (Becker, 1991). According to Lebra (1976), *omoiyari* contributes to harmony with others, and is considered a positive means of developing mutual support in Japanese society. While translators occasionally rendered *omoiyari* found in the auxiliary with a tag, for the most part, this aspect of Japanese language was left unrendered.

A second area where linguistic devices of empathy were consistently unrendered was that of sentence final particles, which are necessary for creating empathy and rapport. According to Clancy, in Japanese culture, the listener plays a greater role in successful communication than the speaker (1986, p. 217), whereas in English conversation, Clancy (1986) suggests that responsibility for communication rests with the speaker, who must be skilful in getting his or her ideas across. In Japanese communication, particle *ne* enables speech to be well received, welcoming the listener to be drawn into the conversation. Particle *ne* supports empathic communication; however, the data revealed that there was no consistent pattern in the translation of particle *ne*. Listener-oriented communication refers to the idea that the speaker has the listener foremost in the speaker's mind, rather than focussing mainly on what the speaker wants to communicate. As mentioned earlier,

listener-oriented aspects of interpersonal communication in Japanese facilitate rapport and connection, and involve levels of empathy and politeness not evident in English in the same way. Generally, when a similar meaning to particle *ne* could be found in the words or expressions that were elsewhere in the sentence (suggesting conversational rapport), a tag was not used in the target text.

A third area where empathic linguistic devices were under-translated was in Japanese unfinished sentences (often ending in *kedo*). In Japanese communication, “indirect and ambiguous statements are designed not to communicate ideas, rather to ascertain the others person’s mood and attitudes, and are favoured over explicit, carefully reasoned statements” (Christopher, 1983, p. 43). This view is evidenced in the data, where numerous source texts involve speakers who do not complete a sentence; rather, the sentence is open-ended, providing opportunity for the listener to conclude his or her own inference. In this way, the speaker and the listener show concern for agreement and mutual understanding as a sign of empathy and consensus (Lebra, 1976, p. 38).

Unfinished sentences in the current research were mostly not translated. A possible reason for this is the fact that, in English communication, an utterance is generally not left unfinished for any intentional communicative purpose in the same way that Japanese sentences are. Occasionally, these sentences were rendered for the English reader with “though” and “but”, providing a hedging affect, and created the sense of a less demanding statement.

In the interdependent style of relating largely found in Japanese society, expressed language is shaped by a consideration of the reactions of others. However, without any understanding of the socio-cultural meaning behind the unfinished sentence, much of this element of Japanese communication is not accessible to the English reader. The Japanese style of communication depends on interpersonal empathy, where people anticipate the needs of others, without explicit verbal communication or explanations (Clancy, 1986, p. 217). Sentence final particles, the auxiliary indicating *omoiyari*, and unfinished sentences are essential linguistic structures for establishing a sense of mutual understanding through empathy, and were mostly not rendered in the target text. Again, this was most likely to avoid the creation of non-normal target text patterns. However, the data affirmed that, with a simple addition, a rendition could have been constructed.

8.4 Rationales for the translation of culture-bound meaning

The current research provides a rationale for the translation of culture bound meaning. Creating an opportunity to investigate and notice implicit socio-cultural meaning in Japanese to English translations is significant in two key areas. Firstly, according to Niranjana (1992) until recently, it has been suggested that translation studies have not considered the question of power imbalance between different languages. For example, it is thought that translation studies are largely orientated towards Anglo thinking, and as such, have some short comings (Niranjana, 1992, p. 2). For example, the value that Japanese people place on politeness and *omoiyari* is important to understand, because this quality can be misinterpreted as lack of self-esteem (Butcher, Mineka & Hooley, 2014; Nisbett & Miyamoto, 2005; Slabu, Lenton, Sedikides & Bruder, 2014) when viewed from an Anglo perspective. Hence, cultural difference is a crucial consideration to give to the practice of translation.

Challenges in translation, such as capturing meaning that is associated with Japanese socio-cultural values that were evident in the data, affirm that culture bound language in Japanese creates a situation where the language used in the English translation cannot fully correspond to the Japanese meaning due to different word order and subject-inflected verb forms, which need to be analysed differently (Munday, 2013). Munday argues that the problem is exacerbated when attempts are made to impose contrastive discourse analysis on non-European languages that have vastly different cultures and language to reflect cultural values (2013, p. 96), as in the case of the Japanese language.

A second reason for the importance of creating opportunities to observe Japanese to English translation is that pragmatic competence within the Japanese culture and interaction with Japanese people can be enhanced). For example, the data revealed that unfinished sentences in Japanese that ended in *kedo* (however) were mostly not rendered, resulting in a loss of significant socio-cultural meaning for the English reader. In Anglo communication, a thinking space or silence can be interpreted as a lack of interest, indifference, or a lack of desire to interact. This is a very different interpretation to the thinking space in Japanese communication, where the device is adopted purposefully to facilitate agreement, mutual understanding and consensus (Lebra, 1976, p.38).

Examining the examples in the current research will foster pragmatic competence, as the conversations highlight Japanese values and the language that supports Japanese relationships. The reader may come to notice the way in which he or she may transfer their own cultural understanding to new contexts. Hence, investigating the translation of Japanese literary novels is a step towards

broadening the way in which one can interpret and appreciate the Japanese culture. This may enhance pragmatic competence and negatively impact meaning making. An example of this in the current research is the thinking space reflected in an incomplete sentence or a hedge at the end of the sentence, which plays a significant role in Japanese discourse. With an understanding of the pragmatic function of this aspect of Japanese communication, one may become aware that the fading out effect in an unfinished sentence can be the invitation for the listener's reflection, rather than uncomfortable or awkward silence. According to Basso the form of silence manifested in the thinking space is always the same; however, its interpretation and effect upon other people will differ based on social context (1973, p. 132).

Communities of people that are not socialised to communicate with silences or gaps in conversation, and are drawn to fill the space, the Japanese thinking space can provide insight into a significant aspect of the Japanese relational style, where direct or straightforward speech, can be viewed as socially inappropriate. In this way, knowledge of the cultural significance of the thinking space contributes to pragmatic competence.

According to Liddicoat, Papademetre, Scarino, and Kohler (2003, p. 24), "active construction" involves exploring the culturally conditioned nature of the way in which people from all cultures relate to one another. In this way, the current research provides not only an insight into Japanese society and values, but potentially also an awareness of the way in which our thoughts and actions are influenced by our language and culture. Liddicoat et al. maintain that, one's assumptions and expectations are implicit in all of our interactions (2003, p. 24) and that part of intercultural social interaction involves engaging with linguistic and cultural frameworks that are different. The current research offers an opportunity for readers to discover meaning behind the words in a different conceptual linguistic system (Newmark, 1988, p. 11). According to Appiah (1993), suitable translation of literary works "preserve the features that make it worth teaching" (1993, p. 339). In other words, if teachers of Japanese language consider certain grammar or cultural points to be worth teaching, those same points may be worth preserving, rather than normalizing in translation.

According to Boase-Beier's, the value of noticing cognitive context includes not only mental representations of discourse, but different mental representations of the world described in the text (2011, p. 111). It is this view that captures the imagination and highlights the potential of interpreting culture differently, where it is believed that, "the *independent* and the *interdependent*

perspective and experience can also influence cognition and emotion” (Kitayama & Markus, 1991, p. 235).

8.5 Intercultural competence and opportunity to reflect

Intercultural competence refers to the ability to understand and operate in cultures other than one’s own, with a degree of skill (Liddicoat et al., 2003). Providing opportunities to develop language awareness is useful for developing intercultural communicative competence (Morell, 2011, p. 112). Morell suggests that what is needed to develop intercultural competence is examples of translation from literary works, because viewing translations provides intercultural knowledge at a deep level, rather than merely inter-linguistic activity (2011, p. 112).

This study may provide opportunities for students of Japanese to reflect on the data from an intercultural point of view, including linguistic competence, sociolinguistic competence and pragmatic competence, to support appropriate language use. For example, auxiliaries found in the data of this study expressed relationships as well as personal feelings, where Japanese speakers express emotion through a variety of attitudinal adverbs (Maynard, 2000, p. 1). The auxiliary *te kuremashita* informs the listener that the experience was appreciated, as compared to a neutral response. This expression is not so much a statement of being glad, rather a grammatical tag, conveying how the experience was received by the speaker. In this way, the examples in the study point to a rich source of information pertaining to significant cultural meaning embedded in Japanese language.

Examining the translations in this research may equip learners with both an insider’s and outsider’s view (Kramsch, 1993, p. 210). Liddicoat et al. (2003) argue that intercultural language learning can be supported through examining translated works, where making connections and reflecting are involved when comparing languages. The researchers propose that in intercultural language learning reflection is critical, and that despite a traditional focus on grammar based teaching and learning, a number of practices can be brought into a more investigative process of language teaching (Liddicoat et al, 2003, p. 24). Other criteria worthy of consideration may include the types of strategies translators adopted in the data, such as coupled pairs, adopting exclamation marks for emphasising the sentence final particle *yo* (which carries pragmatic meaning relating to emphasis) and repetition of words for emphasis or to create empathy.

The opportunity to notice the way that empathy is created in communication can also be found in the analysis of sentence final particles, which was mostly left untranslated. Occasionally, translators used a tag to render this interactional particle, which carries pragmatic effects; however, for the most part, this aspect of Japanese communication was not available in the target text. Particles call the attention of the listener and affirm his or her presence in the shared communication. Without the aid of particles, the reader may become aware that the communication is one sided.

According to Gipps, a languages curriculum can benefit from instruction of both grammar and formulaic language (1999, p. 355). Traditionally, rule-based knowledge has been a norm in language education; however, a range of examples involving formulaic language, such as those in the current research, highlight examples that can support rule-base theory.

As “language is thought to be the source of culture, where no custom can truly have value or meaning without being expressed in language” (Maynard, 2000, p. 135), examining the various strategies adopted when translators attempt to render Japanese into English may provide students of Japanese a sense of the various functions of Japanese language at a meta level. Maynard proposes that for the Japanese, society is the basis of making sense of one’s experience, while for English speakers, one’s self concept is identified with over society (2000, p. 135). Examining day to day communication, such as that found in the current research, supports a deeper understanding of Japanese culture. According to Kitayama and Markus, culture plays a central role in shaping cognitive, sensory and emotional experience; therefore, the data analysis provides an insight into the relationship between language and culture. Kitayama and Markus go so far as to suggest that the way one views the self or construal of self can influence and determine the very nature of individual experience (Kitayama & Markus, 1991, p. 235). For example, the analysis of the data related to culture in the current research showed that expressions acknowledging gratitude and the establishment of rapport were mostly normalised, and hence, an important aspect of Japanese culture was excluded. Interestingly, often a simple addition of a tag could often have portrayed the sense of gratitude evident in the source text, and would not necessarily have resulted in non-normal target text communication patterns. Translator choices were likely influenced by the fact that these expressions and concepts are not valued in the same way in Anglo society.

The present study provides the opportunity to examine Japanese language in translation and reinterpret familiar concepts, while perhaps challenge existing understandings. For example, in intercultural language teaching and learning, teachers and students routinely engage in constant

inquiry, in an effort to make meaning, shifting between the familiar culture and language to the new culture.

The findings highlight two main areas where intercultural competence can be supported. Firstly, intercultural awareness can be developed through the examination of polite language found in the data. Direct expressions are generally avoided in Japanese, but the data revealed numerous examples where politeness in the source text was not rendered, resulting in comparatively blunt and direct translations in the target text. This was possibly due to the skill level of the translator.

Secondly, Japanese intercultural capability can be developed when one understands how to foster rapport in communication (expanded upon in 8.6). According to Wierzbicka, Australian culture does not have anything like the concept of *omoiyari*, and “the idea of wordless empathy is alien” (Wierzbicka, 1994, p. 8). Wierzbicka proposes that, in Australia, the cultural ideal is mateship, which presupposes mutual good feelings, mutual support and loyalty, based on shared experiences (without fine-tuning to each other’s psychological states) (1994, p. 8). The mates, however, are not expected to understand each other through non-verbal empathy; rather, they are expected to rely on one another for support and companionship. In the view of Gudykunst and Kim, one of the greatest stumbling blocks to understanding other people within or out of a particular culture is the tendency to judge others’ behaviour by one’s own standards (1984, p. 83). This view is supported by Wierzbicka (1991), who contends that this hurdle can be overcome by making different standards of behaviour associated with different cultures explicit, as in the present translation analysis.

The present research revealed that, in some of the examples, translators were able to facilitate a similar experience for the reader through creative and skilful rendering of cultural meaning that was implicit in Japanese expressions. In the data analysis, implicit meaning embedded in language is made explicit and discussed in an unbiased way. Boase-Beier suggests that one can best see how the mind works by studying literature, and one can best see what translation is by studying literary translation (2011, p. 86). For example, when reading the examples, apart from reading words, one is also reading meaning that is merely represented by the translator’s interpretation, as well as the “particular mental state embodied in the text” (2011, p. 86). Boase-Beier argues that, “the reader experiences not only textual effects, but poetic effects, which are cognitive, effecting the mind and imagination” (2011, p. 86). Rendering realistic representations of Japanese linguistic and cultural communications from the novels creates accessibility to Japanese culture, contributing to a kind of social realism.

8.6 Japanese language learning and sociolinguistic competence

In the 20th century, it was noted that repeated exposure to formulaic language could strengthen neural pathways (Wray, 2013, p. 316). Similarly, exposure to formulaic language in translation can provide opportunities for Japanese language learners to understand how socio-linguistic competency is connected to appropriate use of language.

In a number of examples within the data, the meaning of the source text seems to be equivalent to that of the target text; however, upon examination at the cultural level, the texts are not adequately rendered, due to diverse cultural differences. Understanding these differences can have implications for learners of Japanese. For example, according to Kotani, “English speakers may interpret Japanese speaker’s frequent use of, ‘I’m sorry’ as polite ritual or excessively formal” (2002, p. 67). In contrast, Japanese speakers may interpret English speakers’ limited use of “I’m sorry” as a lack of good will (Kotani, 2002, p, 67).

The evidence that formulaic sequences are important in accomplishing pragmatic goals, as well as the production of fluent language, leads to the realisation that exposure to authentic, native-like input, is key to acquisition of formulaic language. As it is necessary that formulaic sequences be retained in the long-term memory as single units, they must firstly be observed (Nattinger & De Carrico, 1992, p. 16) and the examples in the data provide an opportunity to observe formulaic sequences in translation.

Research into sociolinguistic competence in the foreign language classroom has shown that the rules of speaking are acquired and learned by native speakers in childhood and then reinforced in real-life communication (Searle, 1975). Native speakers are generally unconscious of the rules, as these rules have become automatic. Searle suggests that an understanding of the rules can be facilitated through the study and use of formulaic language (Searle, 1975), and language class may be the first opportunity for developing this understanding. Addressing pedagogy in relation to language learning and formulaic language, Nattinger and DeCarrico (1992), advocate that formulaic language be part of both a syllabus and teaching methodology. They propose that, “the interface between linguistic pragmatic competences needed for learners to use lexical phrases, involves the inter-relationship of the pragmatic component, and the lexemes and syntax in formulaic sequences” (1992, p. 16). However, there is relatively little material available on formulaic language and the development of sociolinguistic competence for language learners.

Learners of Japanese as a foreign language must also be able to use language in a manner that is suitable to the person that they are speaking with and the group to which they belong. Adopting appropriate language in different groups and settings (e.g., friends, family, work) helps to demonstrate suitability within that group. Without knowledge of both linguistic and cultural practices used in Japanese culture, learners of Japanese will have difficulty navigating the idea of *uchi-soto*. Becoming an effective speaker of a second language involves learning socially and culturally appropriate responses, because socio-pragmatic failure can result from misinterpretations of social distance relationships as well as imposition (Kasper, 1992; Thomas, 1983).

There are several reasons why formulaic expressions lead to sociolinguistic competence. Hakuta (1974, p. 296) notes that, “it is not known if rote memorisation accelerates or decelerates the acquisition of one’s communicative competence”. However, it would seem that the more often a learner has the opportunity to identify formulaic language recurring in different situations, the more the connections are made. In this way, the learner develops socio-linguistic competency naturally. Wray and Perkins (2000) maintain that “functions of formulaic sequences include time buyers or vehicles for fluency and rhythm, gaining and retaining access to information, otherwise unlikely to be remembered” (2000, p. 16). All of these aspects are potential assets to a language learner, as they enable time and attention to be diverted to other aspects during the act of communicating.

8.6.1 Communicative competence

Communicative competence relates to the degree that one is able to be understood by others and is defined by Ellis (1994, p. 696) as follows:

Communicative competence consists of the knowledge that users of a language have internalised to enable them to understand and produce messages in the language. Various models of communicative competence have been proposed, but most of them recognize that it entails both linguistic competence (e.g. knowledge of grammatical rules) and pragmatic competence (e.g. knowledge of what constitutes appropriate linguistic behaviour in a particular situation).

Ellis points out that there is a lot more to linguistics than the production of grammatical sentences. For example, children learn the grammar structure of their language; however, they also learn implicitly what is appropriate, such as what to say and when to say it. This competence is integral to attitudes and values, its features and uses (Ellis, 2002, p. 696).

According to Norton, native Japanese speakers occasionally have trouble understanding second language speakers of Japanese meaning due to a lack of understanding of the different levels of speech (1996, p. 36). For example, Norton suggests that the Japanese, who identify in-group and out-group status easily amongst each other, struggle in conversations to determine the status of foreigners. Norton argues that Japanese foreign language learners can benefit from understanding how to adapt their speech to incorporate differing politeness levels and honorifics correctly. Norton makes the point that even for those who have lived in Japan for many years, this is a difficult feat. However, an inability to do this may result in not being able to get one's message across correctly, being misunderstood or worse, offending others.

Norton argues that Japanese language is complex to use, compared to English, due to some reliance on hierarchical forms of speech which convey intention (Norton, 1996, p. 36). Based on Norton's point, it would seem that communicative competence includes knowledge that the speaker has of what constitutes appropriate dialogue, as well as correct language behaviour. Kasper and Schmidt suggest that competence in language learning is facilitated by the initial use of simple formulaic expressions, which prepare the way for more complex use of formula (1996, p. 159).

According to Clarke, formulaic routines play an important role in conversation and should be taught in foreign language classrooms, where students can learn to appreciate the situations in which such formulae may be utilised (2008, p. 42). For example, Clarke states that, in the case of the Western student learning Japanese, it is common place to teach the replacement of pause fillers, such as 'um' and 'er', to their formulaic equivalents, *eeto* or *ano*. Incorporating these expressions can buy thinking time, while considering potential formulaic sequences and additional language to further develop the conversation.

8.6.2 Linguistic competence

Traditionally, language teaching has focussed on and drilled grammar to language learners. However, according to Ellis, being able to use formulaic expressions may support the use of and competence in grammatical knowledge (2002, p. 220). Ellis states that, “a notional-functional approach lends itself to the teaching of prefabricated patterns and routines and may provide an ideal foundation in the early stages of learning” (2002, p. 220). Ellis also proposes that, “a complete language curriculum needs to ensure that it caters to the development of both formulaic expressions and rule-based knowledge” (2005, p. 3). Traditionally, rule-based knowledge has been a norm in language education; however, a range of examples involving formulaic language, such as those in the current research, highlight examples that can support rule-base theory.

On linguistic competence and second language learning, Wood (2010) asserts that, despite previous focus on grammatical rules in the learning of languages over formulaic language, evidence suggests that formulaic language or “multiword lexical units” are beneficial to both first and second language acquisition, as the expressions can be ‘downloaded’ from memory when needed (Wood, 2010, p. 144).

In applying these conclusions to teaching Japanese language, it may be useful to ensure that student responses are appropriate. Therefore, alongside the use of texts and content, students could be encouraged to consider how the speakers create rapport with others, as well as how they agree or avoiding disagreement, in order to provide opportunities for a meta-analysis of formulaic language use. The examples in the data provide such opportunities for a meta-analysis of Japanese language as a foreign language. Understanding the use of formulaic sequences may facilitate learning, as it gives the impression of being competent. Students need to be introduced to the complexities of Japanese language, in order to make informed decisions as to how they want to present themselves in the target culture (Mori, 2005, p. 274). Mori argues that, and at the very least, instruction should encourage students to become sensitive toward potential implications that may results from their choice of expression.

According to Ellis (1994), Japanese language teaching and learning can benefit from the inclusion of a variety of formulaic expressions alongside grammatical rules, in order to enhance student competence (1994, p. 33). Ellis notes the large range of formulaic expressions used by native speakers, and suggests that adopting formula in language teaching and learning, will support

language fluency because formula can be rote learnt. In Clarke's 2008 study, students were able to achieve success by being introduced to often-used formulaic expressions. In an action research, Clarke introduced students to the situations and contexts in which formulaic expressions are used, involving students in discussion around what they saw as useful expressions to know in their daily life. Expressions that would be practical for everyday life in Japan were compiled for easy reference. Subsequently, formulaic expressions were displayed on posters in the classroom, providing a resource for all students, as well as a support in speaking Japanese in the classroom (Clarke, 2008, p. 41). Through Clarke's action research, students were said to be more engaged as they had some input into the kind of formulaic expressions that were meaningful to them. According to Clarke, once students had used the formulae they were taught, they also became more motivated. In this way, supporting students in their learning and usage of Japanese routine formula, they were able to develop new skills and feel successful in their language learning. Clarke explains how contextualized knowledge of linguistics, including formulaic language, is helpful for Japanese language students because the formula becomes a useful communication strategy. Similarly, using formulaic languages supports confidence and competence, where students can engage in the group dynamic, noticing and experimenting with often used formula (Clarke, 2008, p. 41).

8.7 Pragmatic translation

Pragmatic translation in this study relates to language in use, as opposed to linguistics, and highlights forms and structures. Examining pragmatic function in the analysis highlighted socio-cultural elements of the data, revealing a number of cultural and attitudinal factors behind the expressions. Often in the narrator's recount, the translators left *kureru* unrendered, which occasionally, resulted in pragma-linguistic transfer. This is defined by Thomas (1983, p. 101) as

the transference from the mother tongue to the target language of utterances which are semantic/syntactically equivalent, but which because of different interpretive bias tend to convey a different pragmatic force in the target language.

Thomas' view relates to the present research, where culture specific language that cannot be rendered, can result in the conveyance of a different meaning to that of the original author. Occasionally, in the research, it was found that meaning could be rendered with a simple addition. Occasionally, translation resulted in non-normal target text patterns of communication. Thomas (1983, p. 91) defines pragmatic failure as "the inability to understand what is meant by what is said". Thomas

makes a distinction between pragma-linguistic failure and socio-pragmatic failure, arguing that, “pragma-linguistic failure is a linguistic problem, caused by differences in the linguistic encoding of pragmatics, but socio-pragmatic failure stems from different cross-cultural perceptions of what constitutes appropriate linguistic behaviour” (1983, p. 98). For example, in the data, the use of thanks and apologies, revealed that Japanese and English speakers often use expressions of apology differently. This idea builds on Coulmas’ view, where he suggested that Japanese speakers often use an expression of apology where English speakers do not see any object of regret, such as receiving a gift and saying *sumimasen* (sorry) (Coulmas, 1981). Pragma-linguistic failure occurs when the Japanese concept is transferred into English and “I’m sorry” is used instead of “thank you”.

Translating words in Japanese that embody attitude or a potential outlook is important for effective translation (Bester, 1991). For example, Backus (one of the translators of the novel *Kitchen* (2001) tended to preserve the order of the sentence, recreating the tone of the narrator’s speech. According to Harker, Backus was able to “strike middle ground between preservation and normalisation of the text” (1999, p. 38). He argues that Backus’ word choice, compared to Sherif, was more engaging, encouraging interest and identification with the story (Harker, 1991, p. 153). Harker makes the point that Sherif’s Mikage is “really tired” (1991, p. 153) while Backus’ Mikage is “dead worn out in a reverie” (2001, p. 4); Sherif’s Mikage “felt overwhelmed and sad” (*Kitchen*, Sherif, 1991, p. 153) while Backus’ Mikage was “steeped in a sadness shuffling toward the kitchen” (*Kitchen*, Sherif, 1991, p. 193). Backus chooses language which interests and draws the reader in. However, in line with the findings in the present research, Harker maintains that Backus “occasionally neutralized source text meaning and sometimes assimilated meaning, translating the texts closely, without explanation” (2001, p. 53). Backus and Sherif both offered strengths in different areas in their contribution to the translation of *Kitchen*.

The translated texts in the data mostly related to communicative interaction between interlocutors and implicit in these exchanges were attitudes to events taking place. As discussed earlier, attitudinal components of Japanese language in the form of verb auxiliaries, conveying the potential attitude towards a situation, were often left untranslated, omitting important cultural meaning. The translators did not follow a definitive pattern, and the auxiliary *kureru* was occasionally rendered with compensatory expressions and inconsistently. Humility, reflection (the thinking space), politeness and harmony, and the functions of language that preserve these ideals, are particular to the Japanese context. According to Beebe, Takahashi, and Uliss-Weltz (1990) language transfer is “not only a psychological process but often a socio-linguistic process, frequently of cultural identity assertions” (1990, p. 55). In Beebe et al.’s viewpoint, pragmatic transfer is viewed primarily as involving socio-

cultural competence and is socially motivated, where the pattern may fulfil a social psychological function (1990, p. 56) such as simply to operate peacefully, respectfully and productively with others. Ellis proposes that pragmatic transfer involves effective communication in relation to communication goals (1994, p. 13) which include attitude and values.

Toury (1995) is critical of translation where source culture is absorbed into the culture of the target language readership. Operating in the interest of target culture norms can be useful if translators are able to demonstrate cross-cultural understanding, following the style and imagery of the author. Toury claims that extension of meaning can be gained by adopting a target-oriented approach for target audiences (1995, p. 305). However; this was not always the case in the current research, as translators occasionally opted for omission of meaning that led to non-typical expressions.

8.8 Emic approach

This study reveals a number of challenges in translation. These challenges refer to aspects of language that are difficult to translate due to conceptual differences and values that exist between different groups of people. Previous research in the area of linguistic translation has found that there are two methods for the analysis of cultural differences within the socio-linguistic approach that may be impacted in translation, namely “etic” and “emic” (Pike, 1967). According to Keene, (1955, p. 1) the etic approach considers behaviour from the outside when comparing cultures, and is useful for cross-cultural comparison. By contrast, the emic approach attempts to investigate a system from inside the culture. Keene (1955) proposes that, in the emic approach, comparison is not a method of investigation, because the rules of communication and behaviour are ascertained from the speaker’s point of view. The point that Keene makes is that comparing English and Japanese is neither suitable nor helpful, because ideally, a sense of Japanese communication should be gained from the point of view of Japanese socio-cultural meaning within Japanese society. This can be difficult, because human beings naturally make sense of new meaning from their own frame of reference.

According to Wierzbicka (1991), much of Japanese language is related to reserve or modesty, as well as discretion, and “we cannot rely on global English equivalents, because there are none” (1991, p. 346). For example, *enryo* (the opposite of frankness or empathic consideration) is occasionally translated as ‘backwardness’, ‘constraint’, ‘hesitation’, ‘coyness’, or ‘shyness’ (Wierzbicka, 1991, p. 346) and this misinterpretation is thought to have implications for mental health and wellbeing (Cohen & Swerdlik, 1996). For example, Eastern conceptions of intelligence emphasize benevolence and humility (Bracken & Fagan, 1990), and behaviour in one culture, which adheres to societal norms,

can be misinterpreted as a negative in another (e.g., confidence and self-assuredness may be more or less desirable qualities depending on cultural norms and values (Sternberg & Detterman, 1986). This view builds on previous research which suggests that because the nature of emotional conditioning varies across cultures, miscommunications and misunderstandings occur across cultures (Brislin, Cushner, Cherrie, & Young, 1986). Kitayama and Markus (1991) add weight to these views, arguing that culturally informed observations of individual subjective experience support the theory, and has been highlighted as a need in social psychology (1991, p. 235). Examining the emic perspective in the analysis of language and culture is important because, despite the growing body of psychological and anthropological evidence that people hold different views about the self, most of what psychologists currently know about human nature is based on Western ideas (Kitayama & Markus, 1991). Therefore, opportunities to glean examples of communication in translation, such as areas where there is a loss of meaning, allows for alternative views of the relational self.

In this research, by adopting the emic approach in understanding intercultural communication, the reader may gain insights into both linguistic and cultural contexts in translation. As many expressions have different meanings and implications in Japanese culture compared to English speaking culture, language analysis based on emic knowledge is useful. According to Keene, the intricacies of the Japanese language prevent most foreigners from approaching the literature in the original (1955, p. 1). He suggests that knowledge of the general cultural background of the language is the first qualification for a good translation. However, the findings of this study reveal that it is difficult for translators to render Japanese into English without creating new levels of interpersonal relationships, which the original author may not have intended. According to Keene (1955) the difference between good translation and poor translation depends on how accurately the translator interprets the author's original intentions, which may or may not be understood from the context. In this way, he argues that translation challenges are a matter of the interpretation of the author's original intentions, as expressed in a different cultural context. Keene suggests that translated literature can help to accurately represent the original work, but only when the translator appreciates the cultural context of that work (1955, p. 1). For example, in the current research, the findings show that Japanese interactional style reflects avoidance of confrontation, and a reliance on non-verbal cues. This was evidenced in the data where meaning was implicit in unfinished sentences functions to maintain smooth communication, minimizing the risk of offending others. Representing an incomplete sentence in English is not a norm of English communication, and it does not reflect politeness and modesty in the same way. Rather, it may signify uncertainty, vagueness or a lack of commitment to

the conversation, leading to cross cultural misunderstanding. Hence, translators in this study tended to omit meaning in the English translation related to unfinished sentences in the Japanese source text.

8.9 The translator's role

Traditionally, a source text is written solely for the source culture. With globalization, the role of the translator has become increasingly significant, and the demand for translated novels has increased. Within the current research, one translator, Birnbaum (1989), who spent many years in Japan, was able to create texts that provided the reader with a similar nuance as that of the original text, by rendering polite Japanese language with polite British English. This finding revealed that it is possible to render some Japanese polite expressions in nuance, if not in meaning.

Negotiating meaning between two languages involves “interplay of two cultural, linguistic, conceptual worlds” (Morell, 2011, p. 109) where it is necessary to understand not only the language but also the cognitive field related to the cultural background. Despite extensive experience living in Japan and deep knowledge of the cultural background, translators were often unable to create equivalence. In this study, the findings suggest that either English expressions were not always available as a match for source text content due to vast socio-cultural differences, or the translators did not give sufficient attention to the task. This was particularly evident in Backus’ and Sherif’s contrasting translations of “morning came” versus “the long night passed and the morning greeted me”. While the only words in the Japanese sentence were “*asa ga kite kureta*” (morning came), the auxiliary suggested a nuance captured well by Sherif. In general, most examples where gratitude was suggested by the character for events in their lives were rendered neutrally.

Bassnett proposes that the translator is in a position to potentially “enrich or clarify the source language texts during the translation process” (2000, p. 96). In this study, strategies adopted by translators included adding and omitting words in the process of translation to serve the perceived requirements of the reader. According to Lefevere, “ideological omissions” (2004, p. 64) refer to when the translator projects the image of a translated work in another culture, “lifting the author and works beyond the boundaries of their culture of origin” (Lefevere, 2004, p. 9). As evidenced in the research, while this is desirable, it is not always possible. The findings demonstrate that when meaning was omitted, there was no English expression that could have been adopted, or that the decision was influenced by economy of wording, reinforcing the view that language is inevitably tied to culture in numerous ways. While omissions were found to some degree in most English

translations, the omissions were inevitably tied to socio-cultural meaning and situations, and the likelihood of this occurring was dependant on the translator's skills.

In Newmark's view, the process of cultural transference involves the negotiation of differences, and it is important to question untranslatability (1988, p. 82). This study found that some translators were able to render culture bound expressions using alternative lexemes or even punctuation, such as an exclamation mark. In this way, "translating as a culture-sensitive procedure widens the meaning of translation beyond a mere linguistic rendering of a text into another language" (Vermeer, 1994, p. 10).

During the early stages of the research, it was assumed that all translators would have similar a similar level of skill, and would only be constrained by socio-cultural meaning; however, the findings did not reveal this. The translator's own cultural background, as well as previous cultural influences, can become resources for more skilful translation. For example, Birnbaum, the translator of Murakami's novel *A Wild Sheep Chase* (2002), drew on British-English communication style to render super polite Japanese. This was enabled by drawing on language that relates to social difference and hierarchy in status that tends to exist more in English society.

Similarly, compensation was also a strategy employed by translators, which involved the meaning in one part of a sentence being compensated for in another part. Nida argues that "for truly successful translating, biculturalism is even more important than bilingualism, since words only have meanings in terms of the cultures in which they function" (2002, p. 5). This view is supported in the findings of this study, where, as it would be expected, translators that resided for lengthy periods in Japan possibly had higher level of biculturalism, evidenced in Birnbaum's creative approaches to translating culture-bound expressions.

The data revealed that the translator's choice of whether to adopt a source text meaning or translate according to the norms of the target language and culture was often related to cultural and linguistic competency of the source text language. In support of this view, Toury contends that equivalence is determined by what people regard as equivalent in a particular case or generation (1995, p. 37), and the data suggested that the translator's decisions are influenced by the degree of experience in the source culture. Similarly, the translator has his or her own style, social, cultural, mental, ideological, attitudinal background, personal experience, knowledge and view of the world to bring to the task (Dureaudeau, 2011, p. 56). It is evident that many of these factors influenced the translator's choice in the current research, and were reflected in the rendered texts.

In the current research, some notable differences between individual translators were observed. For example, in *Kitchen*, compared to Backus, Sherif demonstrated a greater ability to render socio-cultural meaning in the form of auxiliaries with a similar emotive meaning as that of the source text. Birnbaum (the translator of Murakami's novel *Wild Sheep Chase* (1989) employed a more formal, traditional style of polite English expressions, such as "very good Sir", as did Rubin in the translation of *Norwegian Wood* (2005). Although Birnbaum was born in the United States, he was raised in Japan from the age of five. His depth of understanding of Japanese culture is reflected in his observation that, "Japanese abounds in extremely subtle words for natural phenomena and social relations" (as cited in Words without borders). Birnbaum suggests that English readers typically want clearly identified subjects and objects, and stories that have well-defined resolutions. By contrast, he argues that Japanese readers, whose "worldview is largely shaped by group pressures, find English over-exacting, even irritatingly calculated" (as cited in Words without borders). Japanese readers are "more accustomed to passive voice, shades of ambiguity that do not offend, and open-ended stories that allow readers to carry the meaning further" (as cited in Words without borders). Birnbaum proposes that translation between languages as far removed as Japanese and English is often a case of "reshaping the entire receptacle" (as cited in Words without borders). He suggests that, "the weight of Japanese is strong compared to English", and hence, Murakami's work results in only a "surface translation", as "there is more going on subtly in Murakami's work than what English can capture" (as cited in Words without borders). Birnbaum's insight may be relevant to much of the data in the current research.

In the *Wild Sheep Chase* (1989), Birnbaum translated polite expressions such as *kashikomarimashita* (a polite version of "I understand") as "very good sir" and *goran ni naru* as "view all you care to sir". Ruben, the translator of *Norwegian Wood* (1987), rendered *kodomotachi wa boushi o totte arigatougozaimasu to itta* as "the young players doffed their caps with a polite thank you sir". While these translations are accurate renditions of the Japanese, it is with the inclusion of traditional English polite language that the translators are able to create a similar level of polite language as that available in the source text. Generally, the translators Ruben and Sherif provided more literal translations of gratitude. This was evident in the adoption of expressions for auxiliary *kureru* such as "for me", "helped me" and "gave me". Beichman (translator of *End of Summer*, 1993) used an exclamation mark as a strategy to render communicative aspects of Japanese, such as sentence final particle *yo*.

Across all translators, particle *ne* ('isn't it') and *kedo* ('though') were largely ignored. There was often evidence of socio-cultural meaning implicit in Japanese expressions that resulted in different translations on different occasions. For example, the expression *okagesamade* (thanks to everyone's efforts) was rendered as "how lovely of you to notice" by Emmerich, the translator of the novel *Tsugumi* (1989), and "yes, I'm very grateful" by Shimokawa, the translator of *Twinkle* (1964). The expression *irasshai* was rendered as "thanks for stopping by" by Emmerich (1989), and as "welcome" by Shimokawa (1964). *Ja yoroshiku* was rendered as "hi" by Emmerich (1989), and "all right then, good" by Backus (2001). It was also rendered as "well, see you then" by Sherif and finally as "say hi from me to her" by Rubin (2005). The expression *shitsureishimasu* was rendered as "excuse me" by Backus (2001) and "I'll leave you alone then" by Gessell (1995). Different translations for the same Japanese expression point directly to the degree of socio-cultural differences between English and Japanese. Newmark suggests that, "the imagination represents the individual factor in translation, which involves mental sense impressions" (1988, p. 111), and this view is evidenced in the way in which individual translators chose different renderings for the same Japanese expressions.

8.9.1 A comparison of the style of translators

The research question of this study asked whether translators were effective in transferring source text meaning to the English reader. Overall, the translators used a range of strategies to render culture specific items in the translations. Moreover, translators who aimed to preserve the flavour of the source text often included English expressions in the form of tags and couplets, or matching pair words, such as "for me", to render auxiliaries that highlighted beneficence and gratitude explicit in the source text.

The data also revealed that in some texts, it was more difficult to preserve the original nuance, and this often resulted in omission of source text content. For example, there was often a decision to normalize expressions of empathy not found in the same way in English discourse. In some texts, the translators adopted skilful means to maintain the atmosphere of the source text for the English reader to offer "local colour" (Newmark, 1988, p. 96), such as maintaining source text words for food items.

Aspects of Japanese language that were not rendered in English occurred across all translators. However, a key finding in the research showed that the skill level of the translators directly related to their ability to render culture-specific expressions effectively.

The findings suggest that, to some degree, the shaping of a translation depends on the translator's experience in the source culture. In general, translators were able to provide accurate translations

to the degree that Anglo norms of communicating supported this. The analysis also revealed that some translators adopted a variety of strategies to render culture bound expressions. While it was not expected that translator skills would be particularly diverse, one particular translator with extensive experience living in Japan showed a level of cultural competence and more imaginative ways of rendering culture bound meaning for the English reader. Birnbaum was able to capture and render the essence of the source text, without having to adopt a direct word for word translation. Often translators were able to identify coupled pairs for a translation shift to take place, and not only were word pairs matched, but translators also employed creative strategies such as pairing sentence final particle *yo* with an exclamation mark, or used formal British English to render the tone of particularly polite Japanese expressions.

8.10 Limitations of this study

A potential limitation for this study is that the data is restricted to fictional novels. However, the conversations found in the novels reflect typical daily Japanese communication, and hence, from this perspective, the research provides a valid sample of expressions. This study is also based on a relatively small sample size, and hence, no statistical claims are made, as the data is more of a qualitative nature.

The qualitative analysis provided a detailed investigation into the way that empathy and politeness implicit in Japanese communication are rendered in translation. The limitations can be compensated for by not over-generalizing or over-claiming the findings. As it was difficult to research the background of all of the translators, it is not possible to comment beyond the surface level of experienced and less experienced translators in relation to time spent in Japan and socio-cultural expertise. Although a number of limitations exist, they are not significant enough to tarnish the validity of the research.

8.11 Concluding remarks

This chapter discusses findings of the research in relation to the theoretical frameworks of translation. The research examined empathy and polite language in translation, and provided some rationale for translating literary works. The value of translations of Japanese literature can be found in their role as a record of Japanese communication style at a particular time in history, and the translations can highlight insights into Japanese culture and communicative norms. Empathy and polite language found in the data has been discussed in relation to the purpose of politeness in Japanese communication. The implications for teaching and learning Japanese were also discussed in this

chapter. The data suggests that Japanese language learners may benefit from examining formulaic sequences in translation.

Finally, an examination of linguistic translation challenges in a comparison across translators highlights the way in which implicit socio-cultural understandings embedded in language may be more accessible to translators who have spent considerable time living in Japan.

The findings of the current research contribute to a comparative understanding between Anglo and Japanese views of the world in a number of domains, including cognitive, social, psychological, linguistic and cultural practice.

There is increasing recognition that people in all spheres of life can benefit from intercultural capability, or the ability to negotiate meanings across languages and cultures. The translation of Japanese literature for a wider audience can contribute to an understanding of Japanese culture. In this way, intercultural awareness can be developed, where it becomes apparent that one's own assumptions are not universal and that similar linguistic messages mean different things to different people. The findings are useful in terms of providing real data for students of Japanese language and culture.

Chapter 9 Conclusions and implications

The current evidenced-based research draws on over 700 textual examples of Japanese communication, taken from conversations between various characters in eleven novels and their English translations. The translations were analysed under Descriptive Translation Studies (DTS) (1989) and Newmark's functional framework (1988). The two theoretical frameworks provided a systematic and practical structure for examining expressions of empathy and politeness in the translations. The analysis provided numerous opportunities to reflect on the translators' renditions for the English reader and possible reasons for their choices.

9.1 Conclusions

Addressing the research hypotheses, that predicted;

- linguistic expressions would be related to empathy and polite language that is tightly bound to socio-cultural meaning and values would often be left unrendered, due to the translator's avoidance of creating non-normal target text expressions
- sentence final particles would not be translated no matter how experienced the translator is
- the auxiliary *te kureru* is actually possible to render
- very polite language is almost impossible to render
- formulaic expressions that are culture bound can not be rendered easily

In light of the overarching cultural themes of politeness and empathy, it was found that Japanese language presents a challenge in translation due to different forms of language use according to the level of politeness adopted. For example, the ways of addressing people in Japanese language presents challenges in translation, where language that is specifically adopted in relation to age, gender or hierarchy of the interactants is often omitted in translation. Linguistic expressions related to empathy and polite language that are tightly bound to socio-cultural meaning and values were often ignored due to the translators' attempts to avoid the creation of non-normal target text expressions. Expressions that contribute to an empathic shared space were often lost in the translation process, and for this reason, significant emotive values described in the novels were often not available to the English reader.

Culture specific items that were largely not rendered included the sentence final particles, and very polite Japanese language. While *te kureru* was often ignored, the fact that it was occasionally

translated suggests that it is possible to translate this expression for the English reader. Similarly, in the translation of formulaic language, it was found that translators opted to create normal target text patterns, resorting to more typical English expressions. Indirect translations that were not translated word for word in the novels often resulted in linguistic mistranslation and omission, which was due to culture-bound expressions that proved difficult to render in English. The data revealed that the majority of translations resulting in compensation and omission were related to matters of culture rather than language between the source text and the target text. Neutralising culture-specific expressions and formulaic language was a strategy adopted by translators, enabling target language readers to relate to the story based on their own culture. However, embracing the integrity of the target text as a fully expressive system of its own, the efforts of the translators are acknowledged. In general, it was found that the notion of gratefulness, close relationships, including politeness and empathy toward the interlocutor were carried through into the target language successfully in many of the translations.

An examination of empathy and politeness in the novels revealed the way in which empathy and politeness support Japanese relationships with known others and strangers. By looking at the translations, it was clear that it is difficult to translate the relationship between Japanese linguistic politeness and socio-cultural meaning into English and that Japanese words and syntax reflect not only different levels of politeness compared to English, but also different principles and values. While the analysis revealed that some translators were able to creatively render source text meaning, for the most part, expressions that facilitate rapport and connection were generally not rendered. The finding that numerous culture bound Japanese expressions were not translatable confirms that indeed the cultural divide between Japanese and English-speaking communities is wide and is reflected in language.

The research also highlights that the value placed on attuning to others is different in Anglo and Japanese society. Japanese values that were gleaned in the current research suggest that Japanese second language learners may benefit from practical examples of Japanese politeness and empathy in conversations. This is because the examples offer particular expressions that are culturally appropriate to use in specific situations. In particular, the examination of ineffective translations highlights the significance and value of examining socio-cultural meaning and its relationship to communication and relationships.

While the translation of Japanese literature into English poses many challenges, the analysis demonstrated that translators have the capacity to contribute to inter-cultural awareness by providing translations that reflect Japanese values. This is significant, as it highlights the way in which it is possible to bring more of the source text to the English reader. It is important to note that conclusions drawn from this study are based on data from fictional novels; hence, the findings are guidelines, rather than categorical rules.

9.2 Implications

The implications for the research are threefold. Firstly, as the research found that the expression of Japanese empathy and politeness is very different compared to the English expression of empathy and politeness, a universal theory and approach to translation is not viable. Unlike European languages that share roots with English, research into Japanese language suggests that different theories are necessary, due to socio-cultural meaning and values that are specific to Japanese culture. This view is evidenced in the data, where numerous culture-bound expressions were largely ignored, resulting in Japanese expressions of Japanese empathy and politeness not being effectively translated. Many theoretical translation frameworks adopt examples from European languages and culture when making their argument, but there is a need to consider different theories for the analysis of Japanese language. Therefore, universal approaches to translation limit the quality of Japanese translation and do not directly relate to any of the concepts evident in the current research.

Secondly, the research also has implications for the way in which Japanese culture and communication is understood, and the way in which social psychologists assess and interpret human behaviour and values. The research also contributes to the development of social psychology, which is designed to develop a deeper appreciation of the role of culture in the interpretation of human behaviour.

Based on the findings of the current research, it is clear that language reflects cultural attitudes and values. In this way, the research may contribute to an understanding of differing values and behavioural norms, which can be misunderstood or misdiagnosed and perceived as emotional problems from another culture's perspective. For example, attitudes and behaviour (such as being outspoken, and presenting personal opinions directly and openly) that are valued in one culture may not be valued in the same way in another.

Finally, this study has implications for the way in which the teaching and learning of Japanese as a second language is approached. The traditional approach to learning a language for most individuals is through grammar books and dictionaries, where readers are exposed to supposed equivalencies. Examining Japanese language and translation, provides opportunity to reconceptualise language and culture learning. For the languages education profession, this involves moving beyond traditional language learning to develop enquiry-based learning, involving reflection on systems of language.

Analysis of the current research links to sub-strands of the New Australian Curriculum, namely Creating and Translating, the Role of Language and Culture and Reflecting (Retrieved from <http://www.acara.edu.au>). Insight into Japanese interpersonal relationships and what happens to Japanese empathy and polite language in translation can be used to support the understanding of politeness conventions and Japanese values, such as the role of respect for age and hierarchy (the Role of Language and Culture strand and the Reflecting sub-strand). The Translating sub-strand allows teachers to present examples of translation for discussion, rather than following the process of word-for-word translation, as evident in the traditional teaching method.

With the changing nature of language learning, there is more focus on new ways of examining language and deconstructing meaning. The current research can provide examples of Japanese language in translation, including the analysis of socio-cultural meaning implicit in language. New approaches to the learning of Japanese language may provide a deeper insight into contemporary Japanese culture and language. Examination of the various translator strategies in the current research highlights the way that some of the nuances and subtleties of socio-cultural meaning can be rendered, contributing to an understanding of appropriate use of Japanese language in communication.

Linguistic and pragmatic examples of Japanese communication from the current research may provide insight into the way that language shapes identity. Similarly, the way in which language is used influences relationships and provides information on the way in which individuals in particular societies communicate at any given time. Part of the curriculum involves understanding the way in which culture is shaped by language. Intercultural language learning enables students to develop new ways of interpreting experience (www.acara.edu.au). The findings of this study

provide conceptual insights into Japanese language education. In particular, the findings are useful for pointing teachers towards different ways of teaching language, which may lead to changes that help students to engage with social, cultural and linguistic texts and learning materials in the classroom. Developing greater cultural competence supports one's own interaction with Japanese native speakers.

An area for future research could be to examine the strategies employed by different translators and how they relate to the length of time spent in the source culture. Translators in the current research who had experienced lengthy periods of time in the source culture demonstrated more resourceful translations when rendering culture-bound expressions. It would be interesting to investigate in more detail how that experience contributed to the greater diversity of strategies adopted. Despite the limited comparative data across translators in the current research, the data revealed that, to a degree, the translator brings his or her own perspective, humour, knowledge, voice, character and tone to the translation. Given that the reader interacts with the translator in the final product, it is reasonable to consider that the skill of the translator will affect how the reader engages with the text and the characters. Therefore, investigation into source culture experience and diversity of strategies employed to render the source text is recommended for future research.

It may also be advantageous to investigate how expressions in other Asian languages (e.g., Chinese and Korean) are represented in English and whether the translations reflect important and valued aspects of interpersonal relationships. There is much less research into translation of Asian language texts compared to European comparative translations. Therefore, future studies involving a wider variety of linguistic expressions in translation would provide a more comprehensive bank of data from which to draw conclusions on listener-oriented and speaker-oriented cultures and ways of fostering empathy and politeness in communication and relationships. In particular, it is recommended that future research investigate what Maynard refers to as “multiple selves” (1999, p. 118) in translation. This refers to the fact that, in translation, there is an author telling a story and a translator who is required to receive the message, interpret it and send the message on to the reader by speaking in someone else's voice. However, there is also the translator's experience in the source culture and how the individual translator can influence the selection of strategies in rendering the source text. This voice may be influenced by life experiences, length of time and degree of submersion in the source text culture as evidenced in the current research.

The research highlights the way in which empathy and politeness are integral to Japanese relationships, and it is hoped that this research may increase interest in learning more about Japanese, listener-oriented communication, and Japanese ways of relating. In this way, the translations and the analysis support transculturation, where the literature may connect the reader to the Japanese culture in a deep and meaningful way. It is hoped that the findings of this research may be useful for people who are interested in translation, Japanese culture and language at a deep level, social psychologists and teachers as well as students of Japanese language.

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APPENDIX A

Linguistic item	novel	Tally
Sentence-final particle <i>ne</i>	Kitchen (Yoshimoto, 1991)	70
	A Wild Sheep Chase (Murakami, 1982)	8
	Deep River, (Endo, 1994)	6
	Amrita (Yoshimoto, 1994)	9
	Scandal (Endo, 1986)	9
	Norwegian Wood (Murakami, 1987)	7
	Twinkle Twinkle (Ekuni, 2003)	2
	Lizard (Yoshimoto, 1993)	8
	N.P.(Yoshimoto, 1993)	2
	Goodbye Tsugumi (Yoshimoto, 1989)	2
	Kitchen (Sherif, 1995)	2
Sentence-final particle <i>yo</i>	Kitchen (Yoshimoto, 1991)	26
	A Wild Sheep Chase	6

	(Murakami, 1982)	6
	Deep River, (Endo, 1994)	16
	Amrita (Yoshimoto, 1994)	
	Scandal (Endo, 1986)	3
	Norwegian Wood (Murakami, 1987)	2
	Twinkle Twinkle (Ekuni, 2003)	7
	Lizard (Yoshimoto, 1993)	4
	N.P.(Yoshimoto, 1993)	4
	Goodbye Tsugumi (Yoshimoto, 1989)	3
Sentence-final particle <i>wa</i>	Kitchen (Yoshimoto, 1991)	22
	A Wild Sheep Chase (Murakami, 1982)	5
	Deep River, (Endo, 1994)	2
	Amrita (Yoshimoto, 1994)	4
	Scandal (Endo, 1986)	1
	Norwegian Wood (Murakami, 1987)	1
	N.P.(Yoshimoto, 1993)	6

Formulaic language	Kitchen (Yoshimoto, 1991)	41
	Deep River, (Endo, 1994)	1
	Amrita (Yoshimoto, 1994)	3
	Scandal (Endo, 1986)	3
	Norwegian Wood (Murakami, 1987)	10
	Twinkle Twinkle (Ekuni, 2003)	8
	Lizard (Yoshimoto, 1993)	2
	N.P.(Yoshimoto, 1993)	2
	Kitchen (Sherif, 1995)	1
Unfinished sentences	Kitchen (Yoshimoto, 1991)	29
	A Wild Sheep Chase (Murakami, 1982)	6
	Deep River, (Endo, 1994)	3
	Amrita (Yoshimoto, 1994)	1
	Scandal (Endo, 1986)	11
	Norwegian Wood (Murakami, 1987)	10
	Twinkle Twinkle (Ekuni, 2003)	7
		2

	Lizard (Yoshimoto, 1993) N.P.(Yoshimoto, 1993) Kitchen (Sherif, 1995)	5 1
Very polite expressions including honorifics	Kitchen (Yoshimoto, 1991) A Wild Sheep Chase (Murakami, 1982) Deep River, (Endo, 1994) Scandal (Endo, 1986) Twinkle Twinkle (Ekuni, 2003) N.P.(Yoshimoto, 1993) Goodbye Tsugumi (Yoshimoto, 1989)	16 1 8 1 13 1 3
Self-referencing terms (pronouns)	Kitchen (Yoshimoto, 1991) A Wild Sheep Chase (Murakami, 1982) Deep River, (Endo, 1994) Amrita (Yoshimoto, 1994) Norwegian Wood (Murakami, 1987)	40 5 5 1 1 1

	Lizard (Yoshimoto, 1993) Goodbye Tsugumi (Yoshimoto, 1989) Kitchen (Sherif, 1995)	1 1
Qualifier <i>chotto</i> (qualifier to soften impact of utterance)	Kitchen (Yoshimoto, 1991) Amrita (Yoshimoto, 1994) Scandal (Endo, 1986) Norwegian Wood (Murakami, 1987) Twinkle Twinkle (Ekuni, 2003) Lizard (Yoshimoto, 1993) N.P.(Yoshimoto, 1993) Goodbye Tsugumi (Yoshimoto, 1989)	24 8 1 11 3 1 6 1
Hedge particle <i>ne</i>	Kitchen (Yoshimoto, 1991) A Wild Sheep Chase (Murakami, 1982) Amrita (Yoshimoto, 1994) Norwegian Wood (Murakami, 1987)	10 2 2 2 1

	Lizard (Yoshimoto, 1993) N.P.(Yoshimoto, 1993) Kitchen (Sherif, 1995)	1 1 1
Auxiliaries	Kitchen (Yoshimoto, 1991) A Wild Sheep Chase (Murakami, 1982) Deep River, (Endo, 1994) Amrita (Yoshimoto, 1994) Scandal (Endo, 1986) Norwegian Wood (Murakami, 1987) Twinkle Twinkle (Ekuni, 2003) Lizard (Yoshimoto, 1993) Goodbye Tsugumi (Yoshimoto, 1989) Kitchen (Sherif, 1995)	51 2 3 1 10 4 1 2 3
Culture specific (metaphore)	Kitchen (Yoshimoto, 1991)	30